Sunday, February 17, 1929

FRANK W. CUPRIEN
Famous for his marine paintings, Mr. Cuprien recently has been turning his attention to desert scenes.

A PRAYER
For
FRANK CUPRIEN

Infold him, God, in Thy
Eternity
For he was great as few a
Priviliged to know greatness.

His brush was magic, and Th
Beauties flowed from it to
Place on canvas what our
Duller eyes could never even see.
Through music rare, with voice
Inspired by his own songs he
Charmed his many listeners.
The love he boundlessly
Received from countless friends
He took as priceless gems he
Scarcely could deserve.
With world acclaim, renowned
Throughout the years, his
was the true humility only
The great can know.
His greatness, too, was in his
Courtly courtesy, unfailing
Kindnesses to everyone he met,
A heart that knew no bounds
And no discriminations.
So close to God a man must
Be to know this way.
The clear blue eyes, the
Ready smile, the cheery greeting
Hiding his deep pain, his
Charm, his leadership, his
Wondrous inspiration, are
With us, now, no more.
We suffer in our loneliness
And grief for no one else
Can ever take his place.
We pray that his great
Genius may live on to
Come again to earth.

Dear God, give him that peace
For which he longed.
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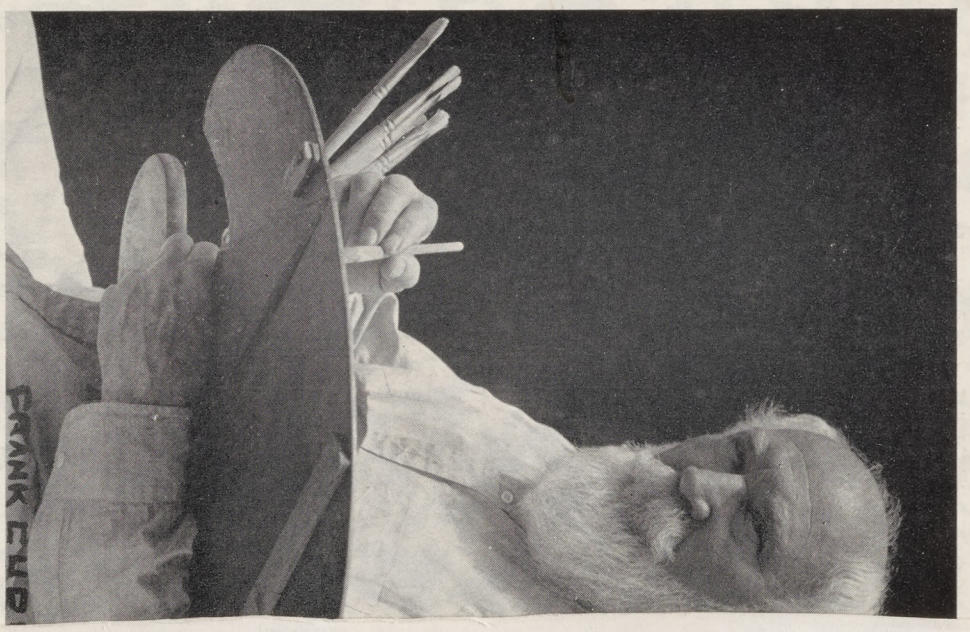
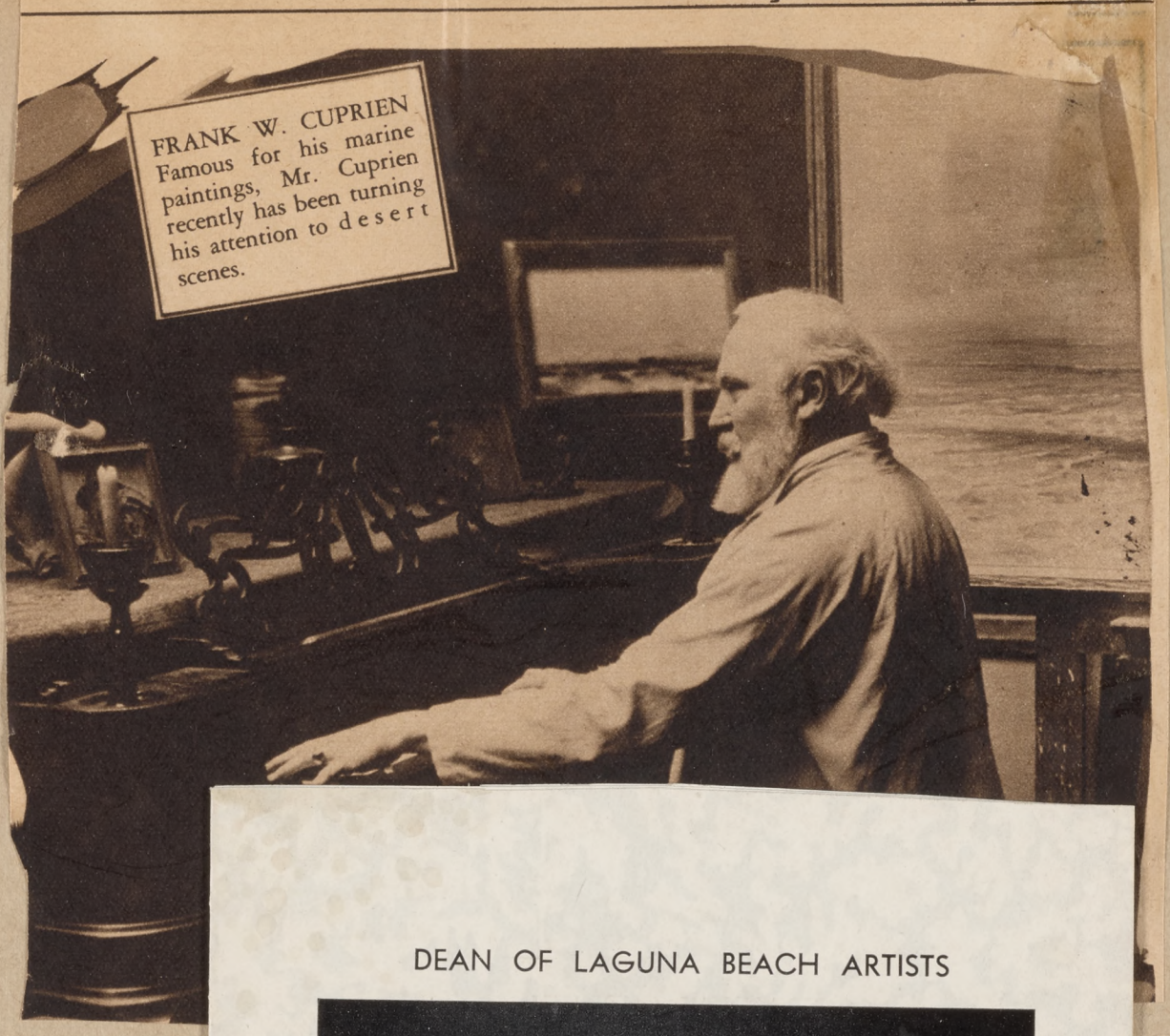
Faith Morrison
June 22, 1948

DEAN OF LAGUNA BEACH ARTI



FRANK W. CUPRIEN, who has spent 35 productive years distinctive marines which have brought him fame, is happiest forth armed with brush and palette.



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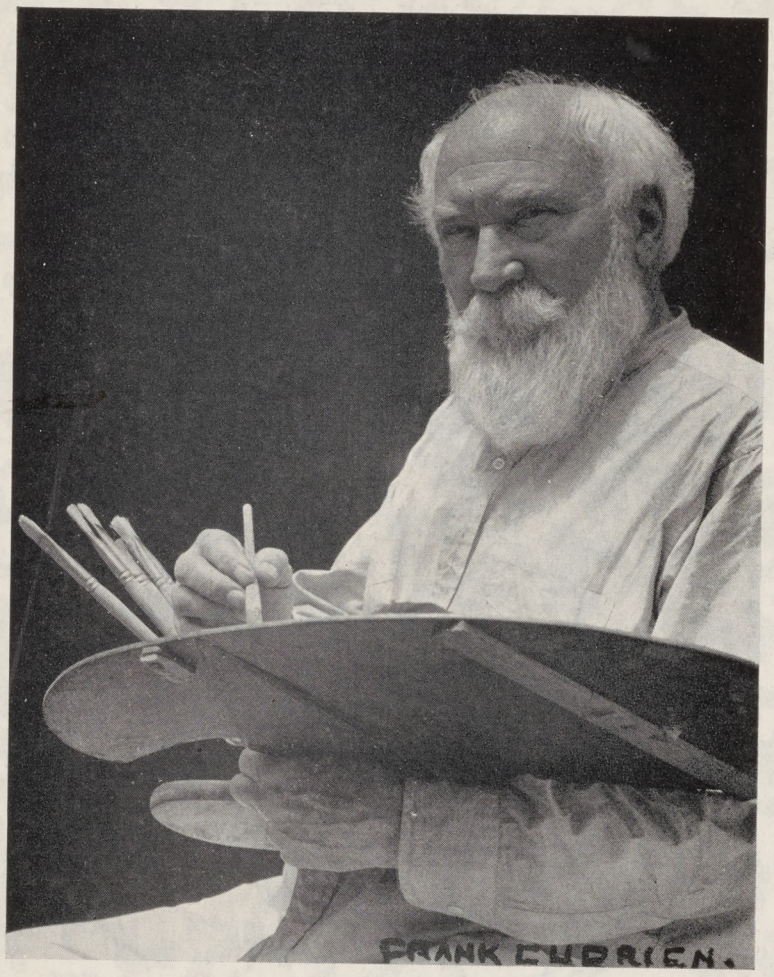

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THE VIKING STUDIO

Laguna Beach, California

Born, Brooklyn, N. Y.

Studied: Art League, N. Y.; Carl Webber, Philadelphia, Munich, Dresden, Leipzig, Paris and Italy. Member of Munich Painters, Leipzig Art Association, Dallas A. A., Southern States Art League, New Haven Paint and Clay Club, California Art Club, Painters and Sculptors Club of Los Angeles, Charter and Life Member of Laguna Beach Art Association, 1918, and President in 1921 and 1922, Denver Art Association, American Artists Professional League.

AWARDS

Silver Medal.....Galveston, Texas, 1913
Gold Medal ..... San Diego, Calif., 1915
Silver Medal ..... San Diego, Calif, 1916
Honorable Mention ..... Phoenix, Ariz., 1916
Bronze Medal ..... Sacramento State Fair 1918
Cash Prize ..... Sacramento State Fair, 1920
Popular Prize ..... Laguna Beach, Calif., 1921
Skidmore Prize, $50.00 ..... Laguna Beach, Calif., 1922
Pacific Southwest Exposition, Long Beach
$100.00 Award for His Painting "Opalescence" 1928
Laguna Beach Art Association
$100.00 Award for His Painting "Tranquillity" 1928
Popular Approval Prize of $50 for His Painting "Evening's Grand Finale" ..... Witte Memorial Museum ..... San Antonio, Texas, 1929
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Popular Award for His Painting "Golden Hour" .....San Francisco International Exposition, 1940
First Honorable Mention for His Painting "Radiant Day" ..... Laguna Beach Art Association ..... Laguna Beach, Calif., 1941

showing the Laguna shoreline at sunset are so gorgeous in their coloring that visitors to his studio sometimes think he has gone Nature one better. One's appreciation of these sunsets grows after seeing the Cuprien pictures. He teaches you to look for and enjoy things you did not realize were there."

Julien Onderdonk, artist and lecturer, of New York and Dallas, speaking of Mr. Cuprien's painting, "The Hour of Dreaming," said: "This man has come to his canvas with an humble spirit, the same as made the old masters great. His balance is perfect, his color exquisite. It seems like a benediction."

EVENING SPLENDOR

Gladys Parrish says: "The realization of such an achievement brought triumphant joy to our souls. Through the ages the spirits of humans have been uplifted by the splendor of the sunpath before the birth of night. But when one discerns the recreation brought forth through a human and realizes it is in a long-permanent little picture, it brings satisfaction. 'Evening Splendor' is the materialization of golden, tender light into great changing waters and there reflected."

From South Coast News: "Frank W. Cuprien's 'Opalescent Evening' is another of his paintings that creates a sensation. Cuprien's creations of opalescent marines are original and as individualistic as the man himself. Many have tried to imitate them, but there is only one Cuprien. His opalescent seas are outstanding."

Represented in the following collections:

Wm. Wrigley	Stephen Cushman
Franklin D. Roosevelt	Brooks Gifford
Sherman Stevens	Oscar Howard
Ellen Scripps	Milton H. Hasler
Dr. B. B. Mason	T. H. Rippey

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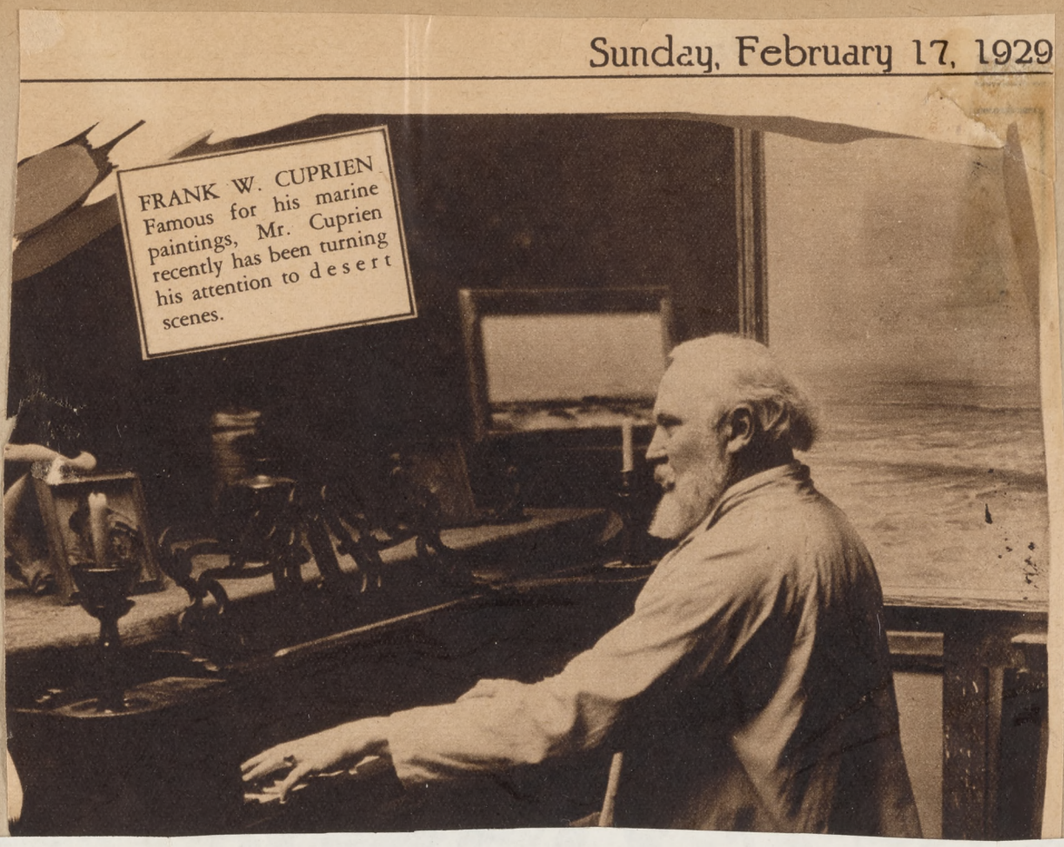

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Purchase Prize for His Painting "Storm Clouds".. ..... Elementary School, Laguna Beach, Calif.
Popular Approval Award for His Painting "In Golden Mist" ..... Laguna Beach Art Gallery ..... Laguna Beach, Calif., 1942
Popular Approval Award for His Painting "Magic Hour" ..... Laguna Beach Art Association ..... Laguna Beach, Calif., 1942
Popular Award for His Painting "Serene Evening" Laguna Beach Art Association, Laguna Beach 1943
Award of Merit for His Painting "Radiance of Summer"...Anniversary Exhibition, Laguna Beach Art Association ..... Laguna Beach 1943
Merit Award for His Painting "Evening Symphony" 1943
Award of Merit for His Painting "Radiant Evening" ..... Laguna Beach Art Association ..... Laguna Beach, Calif., 1944
Popular Award of Merit for His Painting "Evening Jewels" ..... Laguna Beach Art Association ..... Laguna Beach, Calif., 1945
Popular Award for His Painting "Parting Day" 27th Anniversary Exhibition, Laguna Beach Art Association ..... Laguna Beach, Calif., 1945

WORKS

Homeward Bound, Del Vecchio Gallery, Leipzig

The North Sea, St. Petersburg

Castle by the Sea, Brooklyn, N. Y.

Evening's Iridescence
Chamber of Commerce, Laguna Beach, California

Storm Clouds,
Elementary School, Laguna Beach, California

Evening in the Harbor
Elementary School, Laguna Beach, California

Power
Laguna Beach High School, Laguna Beach, Calif.

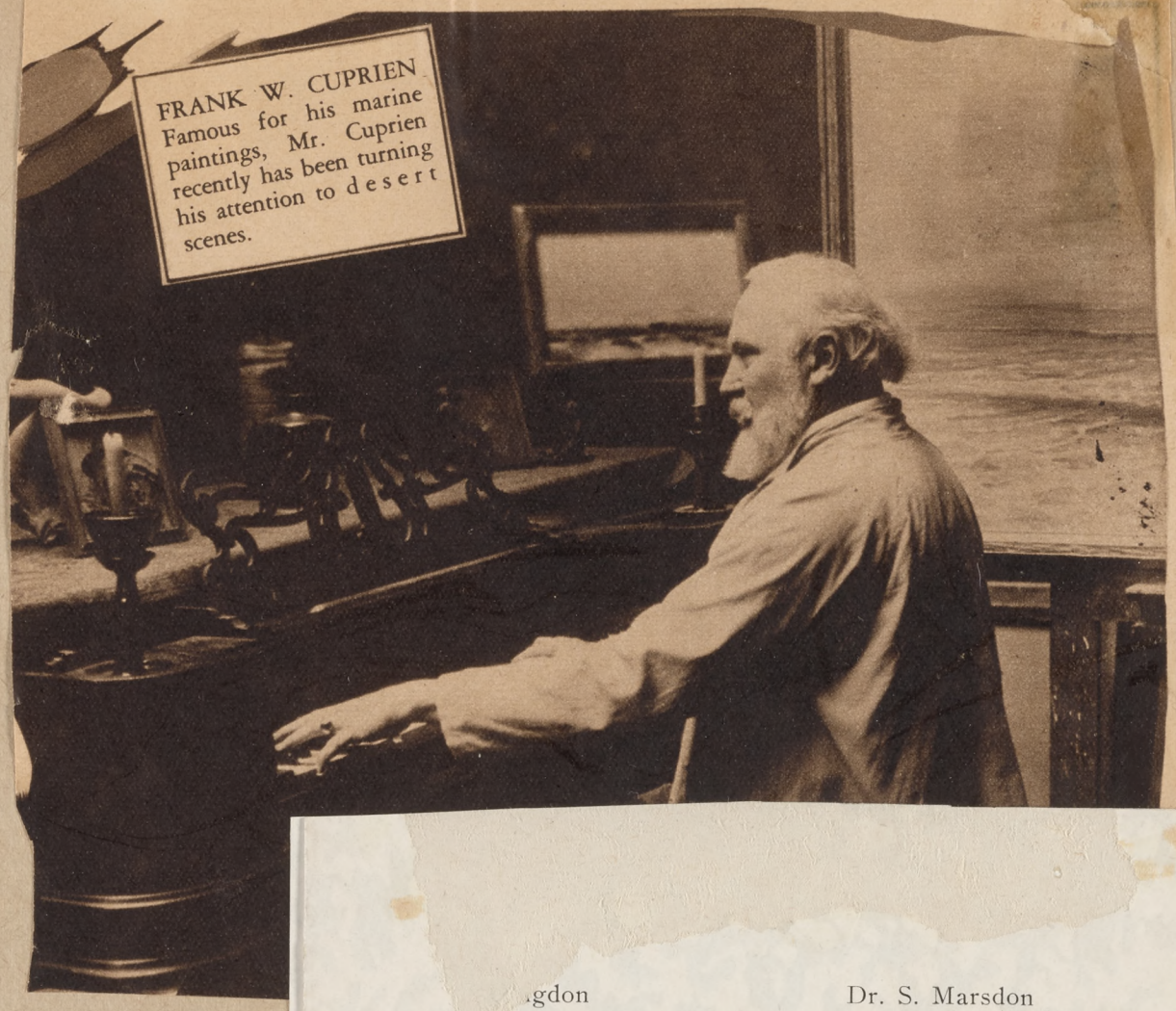
Sunset, Laguna
Franklin D. Roosevelt Collection, 1938

From The Christian Science Monitor, 1943: "To the world of art, Frank Cuprien is the greatest living painter of opalescent marines, noted for his painting of the sea at dawn, and sunset, when the water reflects the pink, lavender, mother-of-pearl tones of the sky, technically called opalescence, and is most difficult to catch. In this Frank Cuprien excels."

From the American Magazine of Art, 1932: "Cuprien loves to paint a slow incoming tide with a subdued illumination of the sun, or the softness of the afterglow on the ocean. Even though his work is particularly admired for the emotional and iridescent light quality of his sea pictures, he is open to visual experiences in quite another character. While his colors ripple and merge as the tide merges, he paints a sun sea rather than a water set, yet there is no indefiniteness about his design. This is shown in his use of the pines in his two pictures, 'The Song of the Pines' and 'Reverie'."—Margaret R. Burlingame.

From Los Angeles Times: "As a marine painter—Cuprien is by himself. It is his work. He knows the sea. He brings to us so many of those atmospheric phantasies supreme beyond words in the ephemeral moments—yet vibrating with mystery and enchantment—that to some constitute a promise—a promise of better and greater things to follow....when....when....some day—with a sigh we shall lay aside all care and worry...."

From South Coast News: "Cuprien's mastery of color in his opalescent marines is without doubt the most difficult thing in marine painting. His marvelous paintings



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...gdon
Beverly Hills Woman s Club
Hollywood Woman's Club
Monrovia Woman's Club
S. S. California
Union League Club of L. A
Blanche Dolph
Florence Dolph
Fred Keeler
J. R. Smith
Dr. Paul Conover
Leo Meeker
Taber Fitzgerald
Frank Vanderlip
Sydney Temple
Howard Krum
W. J. Bangs
Wm. Hudson Burr
Harold Leslie
Geo. Cook
Dr. R. E. Kelley
Dr. S. Marsdon
Samuel Robinson
Dr. Thomas F. Wier
Rev. Ray Brahams
Irvin Hilmer
Dr. MacKenzie Brown
Roy Helm
Dr. Neal Raney
Freeman Fowler
Walter Foster
R. Jungbluth
J. Patrick
N. A. Beals
A. J. Crookshank
C. Crookshank
E. Sprague
DeWitt Hutchings
Maj. Lewis B. Rock
Col. J. M. Robinson
and many others.

Exhibited in:

Paris — London — Italy — Munich — Dresden — Leipzig — Berlin —

Los Angeles Museum — San Francisco — Sacramento — Santa Barbara — Santa Cruz — San Diego — Santa Ana Museum — Laguna Beach Art Association — New Orleans — Houston, Texas — Springerville, Utah — Galveston, Texas — Dallas — Fort Worth — Waco — Phoenix, Ariz. — Tucson — Savannah, Ga. — Philadelphia — Chicago — New York — Boston — Kansas City — Denver — Ogonquit, Me. — Riverside, Calif.

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Faith Morrison
June 22, 1948

Los Angeles Times

ARTISTIC GREETING—Frank Cuprien, dean of Laguna art colony, places painting by Jessie Arms Botke beside store window where it will serve as part of Christmas decorations. Scores of the artists' original works are to be displayed on the streets. Times photo

Original Paintings to Adorn Laguna Streets for Holidays

LAGUNA BEACH, Dec. 7.—This art colony will live up to its name this year even to Christmas decorations—

Many original paintings of the famous artists living here will adorn a mile stretch of Coast Highway and Forest Ave. during the holiday season.

This, so far as can be learned, will be the first time that such an innovation has ever been attempted by any city in this country.

At the suggestion of Harold Myers, Commander of the local American Legion post, the Chamber of Commerce has completed plans for the scheme, and already the paintings are beginning to appear on the streets. Other attractive and unique decorations by merchants will add to the Christmas spirit.

Also planned for the holiday season is an extensive program of community singing and a special song festival sponsored jointly by the Chamber of Commerce and the Festival of Arts Association.

It is expected that thousands from all over Southern California will be attracted to Laguna this year by the works of arts and the singing programs.

GALLERY FOLK ARE CALLED

Quarterly Meeting to Be Saturday Evening

Members of Laguna Beach Art association will hold their regular quarterly meeting at the Art Gallery Saturday, Feb. 8, at 8 o'clock p. m. Gates Burrows, president of the association, will preside at the business session which will be followed by an illustrated lecture on jade by Mary Ferris Swan of Los Angeles.

Mrs. Swan, whose water colors and sketches will be on exhibition in the entrosol of the Gallery, is a graduate of the Chicago Art institute and has exhibited at the Los Angeles museum, Friday Morning club, Assistance League and the Woman's University club. She is a past president of the Women Painters of the West.

The artist lived for 15 years in China, where she traveled widely, sketching a variety of subjects and taking an active part in the art circles of Shanghai. In that city, where she and her husband. an American physician, and their four children, made their home, she was the only American artist elected honorary member of the Art Section of the British Women's association and exhibited with them every year. They called her their "Best Seller."

Mary Ferris Swan is a fluent speaker who has a sympathetic understanding of the Chinese race. In her lecture on jade for the association she will show her collection of rare jade among which are many centuries old pieces, one that is 1000 years old and one that is 2000 years old.

Calm, Restful Laguna Beach Is Also Busy Artistic Workshop

By a Staff Correspondent of The Christian Science Monitor

LAGUNA BEACH, Calif. — Thinking of spending a day or two at Laguna Beach this summer? That's what Frank W. Cuprien, dean of the large colony of artists here, thought he would do when he dropped in for his first visit in 1912. He's been here all the intervening 28 years.

If you are looking for a place that is convenient, but not too near to a big city, easily accessible by your own car or motor bus, but away from railroads and vast crowds, modern but quaint, this is it.

Here people live a placid life, but they are doing things. They are painting, or writing, or composing, or playing, or weaving, or gardening, or running a shop. They enjoy life, but they are doing it incidentally, as a by-product of doing something interesting or useful.

This year the annual Festival of the Arts runs from July 26 to Aug. 10. Every evening during that period comes the Pageant of the Masters, a series of living pictures reproducing world-famous paintings, worked out in the most careful detail as to outline and color. It's distinctive. It's very typical of Laguna Beach. About 2,500 people attend this outdoor spectacle each evening during the festival.

KARL YENS
Second Vice President of the Art Association.

"Motherhood" by Karl Yens

MODERN TREND OF ART seems symbolized in work of Laguna artist, Ruth Peabody. An expert with chisel as well as brush, her Mother and Child (foreground) rank with finest.

POPULAR LAGUNAN, GALLERY WINNER

—Photo by Laguna Photo Shop

Baroness Lucienne de St. Mart stands beside the first prize oil painting, "Enfolding Hills," by Glendale artist Peter Nielsen, which won the jury's first award in this month's Art Gallery exhibit. Baroness de St. Mart is being honored in observance of her 80th birthday last Sunday by a show of her work in the entresol. She has long been one of Laguna's favorite personalities.

ELSIE PALMER PAYNE, active member of the southland art colony.

Artist to address art group

Like most busy people, Elsie Palmer Payne, the artist, finds time for many other activities. Although she has been busy arranging an exhibit of Swedish subjects which was held Sunday at her studio home on Wilshire boulevard, she also has found time to prepare a speech. This she will give at the Long Beach art association February 18. Not long since she served on a committee awarding sweepstakes prizes for the most artistically decorated home and garden in Beverly Hills.

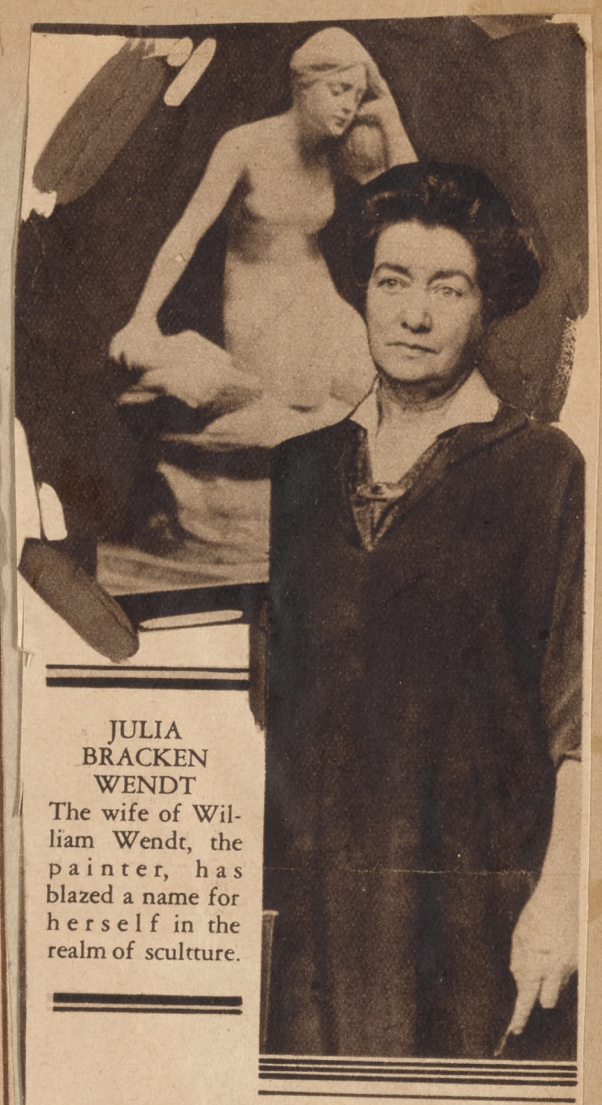
She is a member of the Women Painters of the West and the National Association of Women Painters and Sculptors. Also, she is affiliated with the Laguna Beach and the Santa Monica Woman's Art association.

The artist is as facile in portraying the human face and figure as she is in reflecting pastoral scenes or the rugged mountains.

PORTRAIT of the artist's mother, Amelia Lake Palmer

"LOFTY PEAKS," a can vas by the artist.

William Wendt creating his latest picture.
"The Hermitage." 1919



JULIA BRACKEN WENDT

The wife of William Wendt, the painter, has blazed a name for herself in the realm of scultture.

WILLIAM WENDT, A. N. A.

This characteristic pose of Mr. Wendt shows him standing by his famous work, "Where Nature's God Hath Wrought," which won the Balch prize at the Pan-American Exhibition at Los Angeles in 1925.

HOUSE BY THE SEA

Virginia Woolley, Faithful Festival Worker Enjoys Painting Houses of All Types In Laguna Beach

JANE GRIFFITH IS FIRST ONE TO LEAVE FAMILY CIRCLE

—Photo by George Hurrell.

William A. Griffith Family Group: Miss Ida Griffith, Miss Sarah Jane Griffith, the bride; George and Nelson Griffith, Mr. and Mrs. W. A. Griffith and Miss Lucinda Griffith, bridesmaid—taken in the patio of their lovely studio home on Cliff Drive.

One of the most prominent families in Laguna Beach and the South Coast in art circles, the Griffiths, have been largely instrumentel in building Laguna Beach, its art gallery, churches and schools. Miss Sarah Jane is the first to marry and leave the family circle which is an exceptionally talented one. William A. Griffith is vice-president and past-president of the Art Association and one of the best known painters in California, Miss Lucinda Griffith is a graduate of the State University at Berkeley, Miss Jane a graduate of Pomona College, George is already well known as a builder of minature boats, Nelson is an aviator and Miss Ida is a promising young musician. Mrs. Griffith is prominent socially in P.-T. A. and Episcopal Church circles, besides her art affiliations.

The quiet family wedding Saturday evening was marked with the

(Continued on Page Four)

Office Hours 9 a. m. to 5 p. m.

Dr. David R. Hoffman
DENTIST
Laguna Beach Hospital

Office: Tel. 73 Res.: Tel. 15
Office Hours 9 a. m. to 5 p. m.

FUNERAL PARLORS—

Laguna Beach Funeral Home
DIXON & MINTER
Lady Assistant
Ambulance Service day or night
976 Coast Boulevard South
Phone 35

FUNERAL DIRECTORS—

Smith & Tuthill
UNDERTAKERS
Phone 204-J
6th and Broadway Santa Ana

VETERINARIANS—

DR. FRED C. WRIGHT
SMALL ANIMAL HOSPITAL
1326 W. Fifth St. Phone 106-W
Santa Ana, Calif.

p.m. conducted by the Rev. J. Alvin Shirley, Vicar of Trinity Episcopal Church, Orange. The 8:30 a. m. Communion service will be ommitted, except on one Sunday in the month, to be announced later.

Pleace call Mr. Shirley, Orange 521-W, in case of sickness of other emergency.

"OH LOVELY FLOWER"

Dedicated to the Laguna Beach Garden Club
By HERBERT E. PARKER

Oh, Lovely Flower from where came you,
With Perfume pure and varied hue;
Caressed by Sun and bathed with dew
Oh, Lovely Flower I wish I knew.

No laughing gay with golden glow,
Oh, Lovely Flower why is it so,
That you so quickly fade and go
With all my Soul I yearn to know.

Oh, Lovely Flower in you I see
The urge within Subtility
Which given of the Grace to me
Leads on to find Sublimity.

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AGNES YOCH WEST
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Rentals—Insurance
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Properties

cities.
CHOICE OF FOUR GREAT S.P. ROUTES—Go one way; return another.

an illustrated World's Fair folder, and information about costs while in Chicago—hotels, entertainment, and so on. Write or call today!

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	Coach 21-Day limit	Intermed. 21-day limit	1st Cl. 21-day limit	1st Cl. 45-day limit	1st Cl. Oct. 31 limit
CHICAGO	$60.50	$70.50	$80.50	.....	$90.30
NEW YORK	98.90	108.90	118.90	124.40	135.15
BOSTON	106.95	116.95	126.95	132.45	142.25
CINCINNATI	70.75	81.80	89.50	97.00	101.35
DETROIT	72.80	82.80	92.80	98.30	101.70
HOUSTON	53.00	60.00	68.25	.....	75.60
KANSAS CITY	49.25	56.50	64.00	.....	75.60
MINNEAPOLIS	60.50	70.50	80.50	.....	90.30
NEW ORLEANS	55.25	66.30	74.00	.....	89.40
PHILADELPHIA	97.35	107.35	117.35	122.85	133.15
ST. LOUIS	55.25	66.30	74.00	.....	85.60
WASHINGTON	95.25	105.25	114.70	120.75	130.45

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Tickets on sale NOW. Make reservations for any day.

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CUPRIEN: Artist-Composer

◀By SUMNER CROSBY▶

To be placed in the Hall of Fame, what is required? Some will say one thing, and some another. But we say, To be placed in the Hall of Fame one must be an artist and to be an artist, one must be a gracious expert in the Art of Living. So, then what constitutes the Art of Living?

There are as many definitions of the Art of Living as there are people capable of reproducing them, and that is an uncertain number. But we, perhaps, are entitled to make our definition, and we do so. We say entirely unhesitatingly that the Art of Living is so to treat the neighbor as we to the best of our ability apprehend the neighbor should be treated to further the cause of real justice, and to do that gracefully and unobtrusively. So then we say that Frank Cuprien is primarily an artist, an expert in the Art of Living, and therefore we nominate him to the Hall of Fame.

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(Courtesy Anchorage Studios)

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There is nothing strange about this for those who know and understand that the artistry of life is like unto a tremendous symphony for ever being played by the Master of them all. There is nothing out of the usual in all this; not to those who see beyond the veil, we find this in the Chicago Evening Post:

"Numerous awards have been won by Frank W. Cuprien, who painted and taught in Texas for many years, and now lives in Laguna Beach, Calif., where there is an artists' colony. He was born in Brooklyn, N. Y., and studied in New York and Europe for many years. Of a recent painting of his shown in the Laguna Beach Art Association a critic wrote: 'One's eyes turn away from a glorious gilded picture to a gray, dim, quiet, unassuming canvas and suddenly the passerby knows that his eyes have rested, not by accident, on the beautiful thing, but because it compels attention—demands notice. Out of the gray mist of the ocean slowly evolves a sailing vessel; a rosy pink creeps over the sky; the picture seems to brighten, it begins to glow; one begins to see for miles through the haze and then the lovely scene grows clear before the astonished eyes of the passerby and the miracle of color has been accomplished. The picture is called 'Drifting,' and was painted by Frank W. Cuprien, who sketched the scene eighteen years ago, when he was entering New York Harbor after many years abroad."

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Caught in his soul; his gentle eyes
Keenly alert for occult truth—
He finds the sea in wild bird cries.

Kneeling low to learn from a clod,
Arresting one high flash of light
With the stroke of his brush—he has seen God.
In the lure of dawn, the swoop of night.

BRITTA GOLD

HOUSE BY THE SEA
Virginia Woolley, Faithful Festival Worker Enjoys Painting Houses of All Types In Laguna Beach

JANE GRIFFITH IS FIRST ONE TO LEAVE FAMILY CIRCLE

—Photo by George Hurrell.

William A. Griffith Family Group: Miss Ida Griffith, Miss Sarah Jane Griffith, the bride; George and Nelson Griffith, Mr. and Mrs. W. A. Griffith and Miss Lucinda Griffith, bridesmaid—taken in the patio of their lovely studio home on Cliff Drive.

One of the most prominent families in Laguna Beach and the South Coast in art circles, the Griffiths, have been largely instrumentel in building Laguna Beach, its art gallery, churches and schools. Miss Sarah Jane is the first to marry and leave the family circle which is an exceptionally talented one. William A. Griffith is vice-president and past-president of the Art Association and one of the best known painters in California, Miss Lucinda Griffith is a graduate of the State University at Berkeley, Miss Jane a graduate of Pomona College, George is already well known as a builder of minature boats, Nelson is an aviator and Miss Ida is a promising young musician. Mrs. Griffith is prominent socially in P.-T. A. and Episcopal Church circles, besides her art affiliations.

The quiet family wedding Saturday evening was marked with the

(Continued on Page Four)

CUPRIEN: Artist-Composer

By SUMNER CROSBY

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Frank Cuprien came to Laguna Beach in 1912 and built for himself a house,—he and one other man doing all the work on the house that he himself planned. Elsewhere in this edition we print a poem by Harry Noyes Pratt on the subject of that self-same house. And here Frank Cuprien has ever since lived; not only lived, but been loved by those among whom he has lived. And so we nominate him to the Hall of Fame.

Frank Cuprien has said of himself that he belonged to every organization but the Woman's Club, for which he admitted he really was ineligible. And he has belonged to these organizations because in the light of his understanding, participation in the proper activities of the community in which he lived, was a part of his privilege and his duty.

Rugged, florid, strong he has roamed the streets of the town he so much loves, symbol of the true sprit of Laguna Beach. Never holding back when called upon to contribute his efforts to this or that, he pulled a strong and true oar in the barge of state in the village of Laguna Beach.

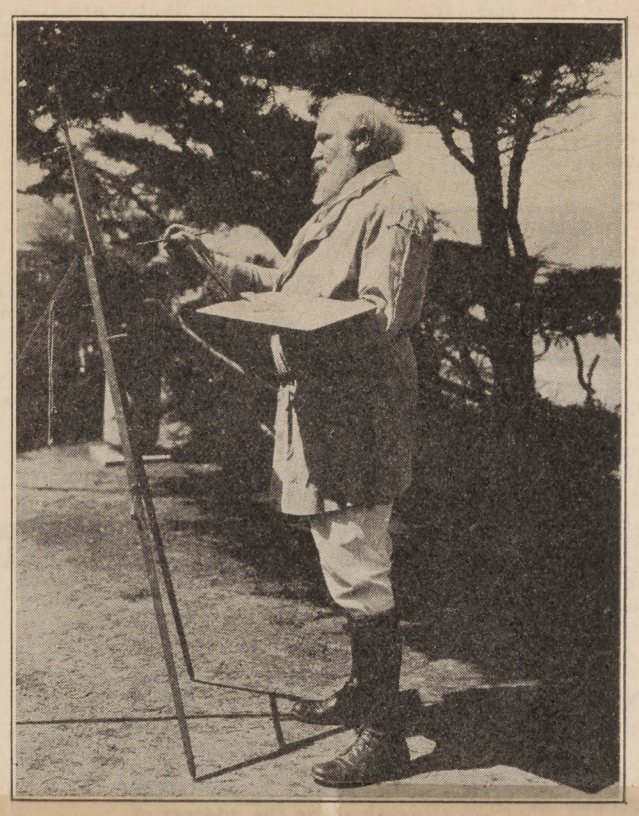
But there is also something else that we have to say about Frank Cuprien. He is not only a painter of marines, he is also a composer of music of no small calibre. We see him here not only at his easel, but also at his piano, where he "hears things." He told me that if he could only put down or bring to the keyboard the music he hears in his ears, he would be completely happy.

In this connection we quote from Hollen on Clairaudient Transmission.

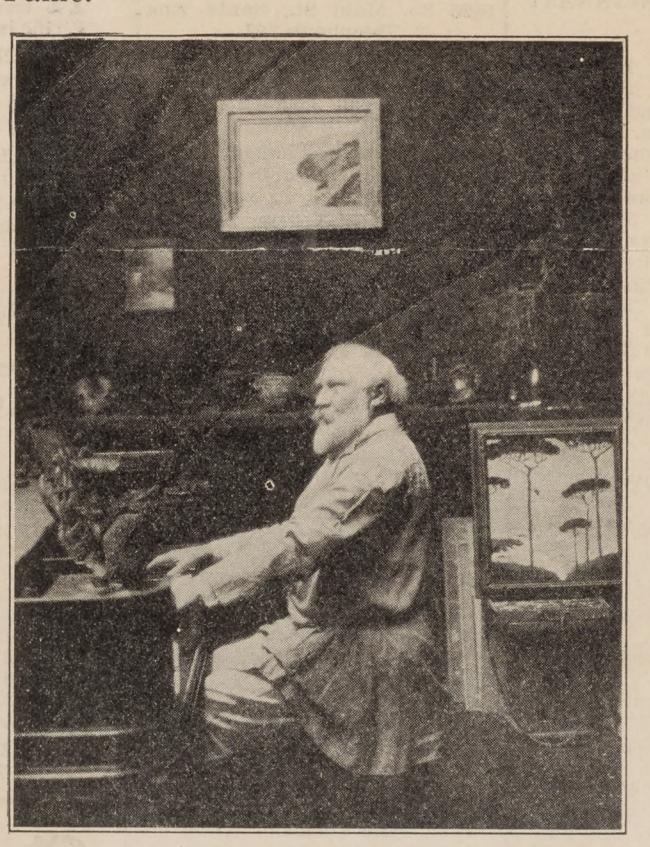
> "Mozart sensed a power not his own. He spoke of thoughts flowing in upon him, of lengthy arias arriving to his mind, full formed and entire.
>
> "As the pen is guided so is the artist's brush and in the self-same sense. Painting under inspiration is a fact accomplished. One may reproduce on canvas that visioned by the inner eye within the region of etheric being, where are the archetypes of all that earth presents and much more besides."

There have been artists who have been inspired, in fact all true artists are inspired and know it. But Cuprien is one who sees not only the majesty of the sea and desert. He also hears the symphony of that which he sees, and hearing it, he not only places what he sees on canvas, he also places on the keyboard of his piano the music he hears in the things he sees.

There is nothing strange about this for those who know and understand that the artistry of life is like unto a tremendous sysphony for ever being played by the Master of them all. There is nothing out of the usual in all this; not to those who see beyond the limits of the average vision. To listen when Cuprien plays his latest composition for the piano, "Spring's Awakening," is to be transported beyond the confines of the purely mundane. So those who want alone to live in the world of the obvious, those who believe only in what meets the eye of appearances, those who can only hear the beat of the tom-tom of the radio jazz; all such would better not visit the studio of Frank Cuprien, lest they might awaken in another and different world to any they had ever theretofore been in. Nor would we nominate any such to the Hall of Fame.



(Courtesy Anchorage Studios)
CUPRIEN: THE PAINTER



(Courtesy Anchorage Studios)
CUPRIEN: THE MUSICIAN

But not alone in the realm of the ethereal does award come to Cuprien. In the matter-of-fact world in which after all we do live, we find this in the Chicago Evening Post:

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Arresting one high flash of light
With the stroke of his brush—he has seen God.
In the lure of dawn, the swoop of night.

BRITTA COAD.

EVENING SONG

By ELIZABETH TICE FRAZIER

I sat alone at sunset
The sky was burning gold,
It gleamed on the restless ocean,
Where the White-capped breakers rolled.

Each rippling wavelet receding
Left the yellow shore aglow,
And carried away the reflection
Of the molten sands below.

Inspired by the splendor about me,
Of sea, and sky, and strand,
My spirit bowed in homage
To the work of the Master Hand.

And this is the message it brought me
On that shore of gleaming gold,
As the sun sank into the ocean
And the knell of a day was tolled:

Oh God, Who wrought this wonder
Of tide, and line, and light,
May my passing be as holy,
When my word to Thee takes flight.

FRIENDSHIP

The clear sweet voice of friendship speaks,
Across the land this day,
And wakes remembrance of glad hours
And days now passed away:
I listen to it and know
The words ring kind and true,
For me sweet memories live again,
Because it speaks of you.

ANONYMOUS.

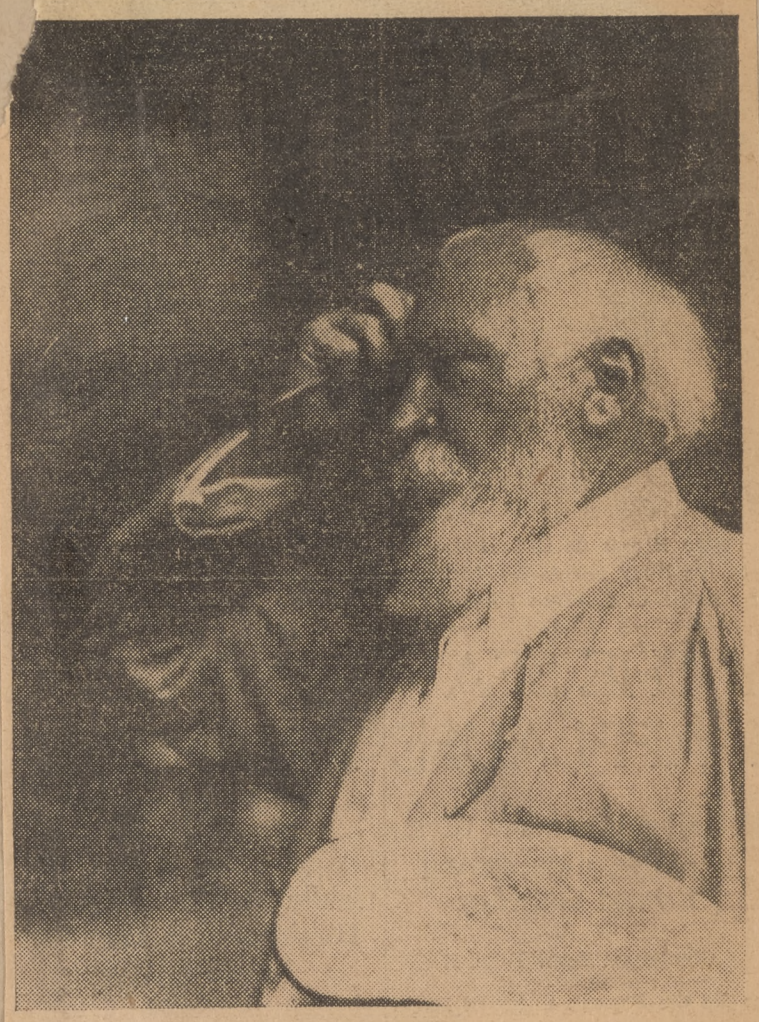
Time will roll on its course and there will come, as come always does the future, so that those who look back with remembr--ance, those who knew Frank Cuprien, will be able to say, "There was a man who did Laguna Beach honor; who did the art of painting honor; who did himself honor."

UNION OIL BULLETIN

MAY 1931

1930. WILLIAM WENDT.

DEAN OF ARTISTS IS 70 YEARS OLD



FRANK W. CUPRIEN
Reaches three score and ten in his colorful career

HAPPY BIRTHDAY TO YOU, IS GREETING TO MASTER ARTIST

One Day's Visit to Laguna Beach Stretches Into Twenty-Nine Years for Beloved Citizen

Way back, three score years and ten, there was born in Brooklyn a lusty man-child, who didn't have a silver spoon, but a paint brush in his hand. His name—Frank W. Cuprien.

Fate guided him all about the continent of Europe in the early days of his youth, and eventually led him with gentle but firm hand, to Laguna Beach, where he became "The Dean of Laguna Artists."

Saturday was Cuprien's 70th birthday. He and his friends celebrated well, starting with the regular Amen Corner coffee salute at Bird's cafe. Sunday scores of visitors dropped in at the Cuprien studio, 1619 Coast boulevard, south, to take the venerable master of the brush and palette by the hand and wish him well on his natal day.

Yesterday was another day of celebration for Dean Cuprien. It was 29 years ago on August 25 that Cuprien came to this little colony for a one-day stay, saw the sun go down, lighting the Pacific's horizon with a magic gold, so he stayed—stretching one day into 29 happy years.

Cuprien studied art in Munich, Dresden, Leipzig, Rome, Venice and Paris, and has won countless medals and honors for his paintings.

His opalescent marine paintings especially have won him national fame.

FRANK CUPRIEN IS PRIZE WINNER

"Magic Hour", a painting by Frank Cuprien, dean of Laguna Beach artists, was awarded first prize in an exhibition just closed at the art gallery. The contest was decided by votes of visitors to the gallery. Second prize went to Roy Walter James, who exhibited "South Sea Night."

"POEME DU SOIR" F. W. CUPRIEN
Pres. L. B. A. A. 1921—1922

CUPRIEN GETS POPULAR VOTE

Jury of acceptance and award who served on the October-November Art Gallery jury, was made up of W. Galen Doss, chairman; Helen Smith, Balboa Island; Eugenia Grant, South Pasadena.

First mention in oils, Ida Stone, "Still Life." Second mention in oil, Betty Repine Roberts, "Grey Morning."

First mention in water color, Gertrude Gardner, "Still Life." Second mention in water color, Dot Perpal, "Lanes End."

The visitors' vote on their choice of paintings in the exhibit just closed gave first place to Frank Cuprien's marine, while Eugenia Grant got second place.

Everyone is invited to the monthly tea at the Art Gallery Sunday, 3 to 5 o'clock. The board of directors will act as hosts and hostesses.

An elaborate dance and Hallowe'en costume party is being planned for the Gallery the night of Oct. 31,. according to Mrs. T. A. Rippey, social chairman.

Frank Cuprien said the annual affair was developing into a festival of living pictures rather than a festival of arts. He expressed the belief that it has become too commercial, and that art exhibits are almost entirely neglected in favor of the pageant of the masters. Visitors do not even bother to stop at the booths, he declared, but leave the grounds right after the masters pageant is over with.

CUPRIEN PICTURE IS WINNER AGAIN

Frank Cuprien rang the bell again in the recent popularity voting contest at the Art Gallery. Visitors cast the most votes in favor of his painting "Magic Hour," Virginia Woolley, curator, reported today.

Second most popular painting was "South Sea Night," done by Roy Walter James, which won honorable mention in the recent gallery exhibition.

* * *

A friend of mine, and his wife, paid a social call on Frank Cuprien last Sunday afternoon. Frank was smoking as he showed them some of his paintings. A shaft of sunlight came through the window. A smoke ring suddenly floated upward into the sunlight, and curled lazily directly above Mr. Cuprien's head. It wasn't a small ring. It was plenty large to form a perfect halo. My friends were startled. "First time I ever saw anything in human form that really looked like a saint," the husband afterwards told me.

* * *

Mr. Cuprien has a reputation for always saying just the right thing at the right time, but I saw him a bit flustered the other day.

"Bring your wife and come down to the studio some day," he said as I let him out of my car at his home.

"My wife divorced me several months ago," I said.

"Oh, I'm sorry," he said, looking a bit embarrassed. "But how about your father? Bring him along. I always liked him."

"My father died six weeks ago, at the age of 90," I said.

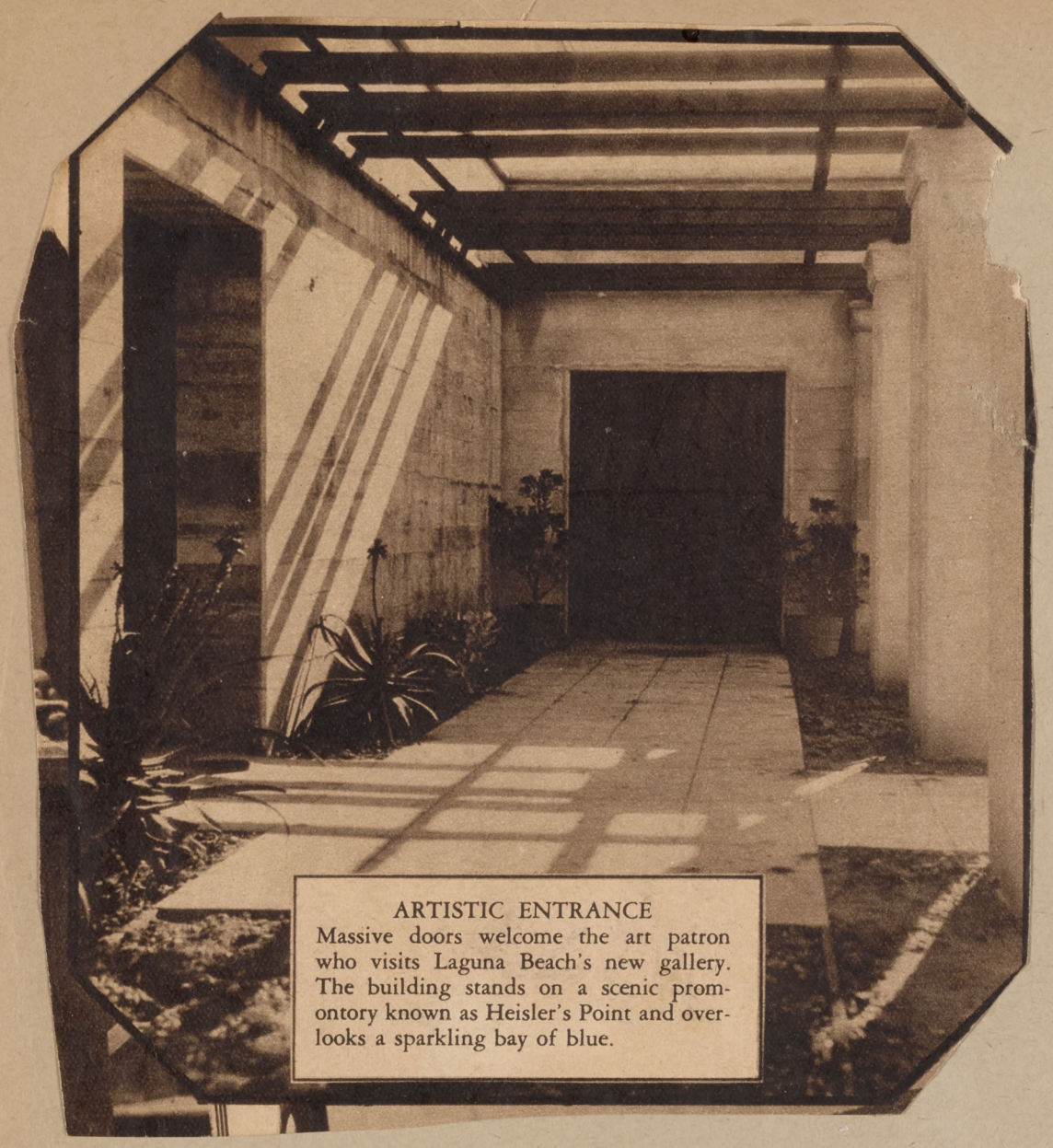
* * *

GALLERY REFLECTS STEADY GROWTH OF ART IN LAGUNA

In 1918 the artists in the quiet little village of Laguna Beach decided they should have a gallery in which to display their work. So they acquired the building pictured (above), which stood near the present site of Hotel Laguna, and there Laguna Beach Art association was born. Edgar Alwin Payne was first president. The present art gallery (below) was built in 1929 at Cliff Drive and Coast Boulevard. It is one of the most attractive art gallery buildings in Southern California. Its guest book bears the names of visitors from all parts of the world.

IT SERVED WELL FOR 10 YEARS

The old Art Gallery just above Laguna Avenue on Coast Boulevard, cradle of the Laguna Art Association, supplanted when the new Gallery was finished.



ARTISTIC ENTRANCE
Massive doors welcome the art patron who visits Laguna Beach's new gallery. The building stands on a scenic promontory known as Heisler's Point and overlooks a sparkling bay of blue.

SELECTION OF WINNERS MADE

LAGUNA BEACH, May 30.—Color, mood, lights and shadows are distributed over 52 oils and water colors that make up the June-July exhibition of the Laguna Beach Art Association which opened here today at the galleries on Cliff Drive.

No prizes were awarded for this exhibit. Honorable mentions, however, were given in the following order. First, to Alfred Mitchell, of San Diego, for his "Canyon Autumn;" second to Anna Wilson, of Los Angeles, for her "The Corsican," a portrait in oil; and third to Corah Wilcox, until recently of Los Angeles, now living here, for a still life in water color.

William Riddell, of Laguna Beach, was chairman of the jury of selection. The other two members were Burt Proctor of Pasadena, and Priscilla Frazer of Emerald Bay.

Another feature of the exhibit is the presence of several new names on the catalogue.

Following are the names of the exhibiting artists and the subjects or titles of their respective paintings:

Vonna Owings Webb, "Lady of Quadalupe;" Sueo Sersawa, "Sunflowers;" Alfred Mitchell, "The Minarets" and "Canyon Autumn;" Reginald Johnson, "The Orange Ranch;" Frances Clark Staves, "W. P. A.;" Burt Proctor, "Underbrush;" William A. Griffith, "Field Road;" George Samerjan, "Juliet;" David Scott, "Rain Over Dead Man's Point;" Corah Wilcox, "Still Life;" Katherine Knox, "In Dry Dock;" Fern Gary, "The Old Cannery;" Karl Yens, "Silence;" Frank W. Cuprien, "Solitude;" William Wendt, A. N. A., "From the Top of a Hill;" Anna Wilson, "The Corsican;" Clyde Scott, "Giant Throne;" Carl Oscar Borg, "Impending Rain;" Virginia Woolley, "Easter Morning;" Ferdinand Kaufman, "Continental Divide;" Carl Schmidt, "Minus Arrangement;" Meyer Kaufman, "Old Boat Haven;" Alden Bryan, "At Sea;" Baroness Lucienne de St. Mart, "White Roses;" John Milton, "Journey's End;" Hubert Duel, "Three Boats;" Jack Wilkinson Smith, "Rock Ribbed Coast;" Dorothy Jordan, "The Rurel Roses;" Mary Bryan, "Nasturtiums;" Priscilla Frazer, "Surf Chasm;" Paul Conner, "Carmel Coast;" William Dampier, "Adobe, Capistrano;" George Turland, "The Wreck of the Storm;" Carl Zimmerman, "Flowers in Sugar Pine;" Leonard Scheu, "Canyon Road;" Marian C. Raulston, "Solala Indian;" Aaron Kilpatrick, "The Hidden Valley;" Kathryn Leighton, "Colonel Moore;" Gates Burrows, "Top of the World;" Marjory Adams, "Mary;" Nevada Wilson, "An Old Timer;" Louise Leyden, "The Narrows at Victorville;" Lillian Whiting, "Boats at Anchor;" Julie Raymond, "Old Laguna;" Vera Staples, "Pot O' Gold;" Alice Fullerton, "The Old Studio in Laguna;" Lucille Delano, "Hibiscus;" Kathryn Arnett, "Poinsettias;" Cecilia G. Cravens, "Dry Days;" Vera R. Keyes, "Water Lilies" and Minnie L. Bowen, "Canyon."

ART NOTES

The December-January exhibition of work by members of the Art Association opened at the Gallery on November 30. Catalogued are 56 paintings and sculpture, juried by Jack Wilkinson Smith, Nell Walker Warner, Frank Cuprien, Frederick Heckmann and Tom Pillsbury.

The exhibition is predominately conservative with a modest sprinkling of modern art.

Paintings for the Christmas sale of small paintings will be shown from December 1 to 31. Low prices have been placed upon all pictures as no commission will be charged.

If you are like the most of us, among the friends you remember at Christmastide, there are some gifts you want to be of unusual distinction, gifts to be remembered and appreciated. This year, to these particular friends, give a painting. With people interested in art and beauty, people of taste, paintings are a treasured possession, bringing great pleasure and satisfaction.

Among the artists whose pictures are on sale, are: Wm. Wendt, Wm. Griffith, Frank Cuprien, Karl Yens, Galen Doss, V. Woolley, Fern Gary, Elsie P. Payne, F. Schwankovsky, Amy Wallace, Burt Proctor, Mary S. Van Loenen, Isabelle Campbell, Clara Godwin, Ida Bolles, P. Frazer, Mabel Hoffman, C. Zimmermann, Peter Nielson, Fred Brunish, Carl Schmidt, Genevieve Pell, H. Tillock, S. Serisawa, Esther Smee, J. Raymond, Mary Sherer, Gounod Romandy, Tom Pillsbury and George Coleman.

Californian Aritist Paints 8 Hours a Day

Wendt

Special to The Christian Science Monitor

LAGUNA BEACH, Calif.—With "The Lake," first painting he had done after a two-year vacation from his brushes, William Wendt, A. N. A., first ranking landscape painter of this artist colony, has just received recognition in the Corcoran Gallery's seventeenth biennial exhibition of contemporary art in Washington, D. C.

Mr. Wendt belongs to the school of painters which takes its impressions directly from nature, and no doubt, it is said, this is responsible for the authentic, sturdy beauty which he imparts to all of his canvases.

His greens, for which he is most famous, are, in the words of one critic, "dominating greens, inimitably applied." His bold technique in applying them won him early fame and a membership in the American National Academy at New York. Another of his recent paintings is hanging in a current Academy show.

His working schedule should be an example for young painters eager to succeed. During his stay this past winter in lonely Arabucco Canyon, not far from Laguna Beach, Mr. Wendt painted eight hours each day when the weather permitted. And he has always worked as hard as this.

A native of Germany, he is a self-taught artist.

In common with many other men of great talent, William Wendt is favored with a sense of humility before his art. When asked recently if he ever painted with water colors, he replied: "No! I have yet to learn to paint with oils."

SOUTHLAND PROFILE

Laguna--Where Art's a Way of Life

By RALPH DIGHTON

LAGUNA BEACH, June 21 (AP)—Under the monotonous mosaic of motels that smothers this stretch of Southern California coast you can glimpse, now and then, the wild loveliness that brought this city into being half a century ago.

If you're in a boat.

You can't see it from the highway, lined with eating places, sleeping places, spending places.

The highway brought fame and fortune to Laguna Beach, but it destroyed the pristine beauty that once drew spirit-weary artists.

There are some who say it also destroyed the art-for-art's-sake spirit of the founding fathers and that true art has fled from the hordes of tourists and Sunday painters who take over this resort each summer.

Even now the tourist invasion has begun. Before long, this village of 8000 will be a boom town or perhaps 60,000.

CASE OF L. KAPLAN—

In the midst of commercialism can serious art survive?

Let's see.

Two blocks from the highway, in a white clapboard cottage, lives an intense young man named Leonard Kaplan. He sculptures and paints and does weirdly wondrous things with polyresin and whalebone and seashells.

Why is Kaplan in Laguna?

His model and wife, Nan, explains:

"We were in New York 13 years ago and winter was coming. We had enough money to buy overcoats or bus tickets to California. We bought the bus tickets."

They arrived broke.

"Nan and I scavenged the alleys of Beverly Hills for manure sacks," Kaplan recalls. "We shredded and soaked them and made huge papier-mache trays which we decorated and sold to exclusive stores for $45 to $95 apiece. That financed us for a while.

"But the smell while we were soaking the bags—ugh."

DIGS UP MATERIAL—

The Kaplans prospered. He gained a reputation for achieving beauty with unusual materials. One of his recent commissions was for two 15 by 30 foot murals. The "murals" are skeletons of whales.

Kaplan and an artist friend, Don Cantonwine, drove 600 miles to a beach in Mexico where 27 whales had died on the sand. They hacked the rotting carcasses apart, loaded their truck high with bones and drove back to Laguna.

"It seems like everything I do," says Kaplan, "stinks."

But it sells. He received $1000 each for the murals. His paintings and polyresin collages are in great demand.

Is this art?

David Iredell, director of the Laguna Beach Art Gallery, says yes.

"Kaplan is an all-encompassing artist, one of the best of his kind in America," says Iredell. "He can paint and do sculpture in the best orthodox tradition, but he uses strange material when he has to do so to express what he feels. What more can one ask of an artist?"

FATHER AND SON—

David, 33, is the son of Russell Iredell, once a widely popular portraitist and magazine cover artist. Now 67, Russell's eye-sight is failing. He may have drawn his last picture—a gorgeous nude which won a prize at the Art Festival here last summer.

One of Iredell's friends says the nude is typical of the artist's style.

"He sees a woman as she ought to be, not as she is," says the friend. "If anything has kept Iredell from true greatness, it's that one trait."

Iredell's kindness has been passed on to his son. David sits in a $600,000 edifice crammed with the works of 314 members of the association that owns the Laguna Beach Art Gallery and refuses to praise one above another.

The gallery is not the only place you'll find art in Laguna. A $2000 seascape by founder-artist Frank Cuprien hangs in the board room of the Chamber of Commerce. Every gift shop has its own collection of originals.

BARGAIN DAY GONE—

But the time when you could buy an armload of originals for $50 has vanished. Living costs are so high here that only fast-selling artists can afford to stay.

One of the best of these is Alfred Dupont, who painted the story of the Bible on the ceiling of the Celestial Suite at the San Simeon State Historical Monument.

Dupont will paint a seascape for you to order, using colors you suggest.

"Many of my paintings are sold simply because they match the drapes and upholstery in somebody's home," he says. "I encourage this. It means art is finding its way into homes that otherwise could never see it.

"And it's good business."

Big-money artists such as Dupont and Iredell are the pampered darlings of Laguna Beach. They attract tourists and keep real estate soaring.

But there's another kind the city fathers love equally well.

ANOTHER FAVORITE—

You'll find her down on the beach next to the surf, a little old lady in a floppy straw hat, squinting at the setting sun.

She does not mind if you look over her shoulder. She's proud of her work.

Should you fail to recognize it as art, that's your fault. That's the way she sees the sunset and who can say it is not art?

She may be a new Grandma Moses, or just another Sunday painter.

In either case, in Laguna Beach, she's welcome.

PICTURE LANE NOW GREETS VISITORS

Work by Local Artists Is Hung in Windows Along Highway, Forest Ave.

(Continued from Page 1)

Lord's Beauty Shop.

Fern Gary—October—Benton's.

Virginia Woolley—Antique Mirror—Manhattan Cafe.

Mary Van Loenen—Emerald Bay—Beckquist's.

Tom Pillsbury—Station, San Juan Capistrano—Broiler.

Edith H. Loop—Trees by the Seaside—Richfield Service Station.

Helen A. Chalmers—Mediterranian at Ravello, Italy—Oliver's.

Tom Pillsbury — Composition — Ropp & Mackey.

Virginia Woolley—Pat's Corner—Cornbleth.

Virginia Woolley — Prosperity — Perry McCullough.

Mooney and Henderson—Composition—Nicholl & Johnson.

Ida Randall Bolles—The Rising Tide—Laguna Hardware.

Ida Randall Bolles—Desert Road—Laguna Hardware.

William Griffith—Blue and Green—Kurt Perrin.

William Griffith—Borego Valley—Bank of America.

William Griffith—Top of the World—Jade Tree.

William Griffith—Solitude—Bird's Cafe.

Fern Gary—The Young Chief—Bowles Electric Co.

Fern Gary—Boats at Newport—Vandermast's.

Fern Gary—Boats at Newport—Candy Shop.

Isabella F. Campbell—Still Life—Maida Franklin.

Katherine Knox—Still Life—Marriner's.

Walter Lamb—Ranch Escondido—Marriner's.

Walter Lamb—Ranch Escondido.

Virginia Woolley—In Taos—Mode-a-Day.

Virginia Woolley—White Cyclamen—Ann Dunshinski.

Virginia Woolley—Mexican Landscape—Avis.

Virginia Woolley—Matilaja Poppies—Bird's Studio Shop.

Leonard Scheu—Figure—G. E. Thompson.

Leonard Scheu—Lake Elsinore—Coffee Cup.

Leonard Scheu—California Landscape—Coffee Cup.

Lucienne de St. Mart—Thistle—Laguna Market.

Lucienne de St. Mart—Flower Arrangement—Hendershot.

Lucienne de St. Mart—Canine Portrait—Standard Oil.

Galen Doss—Golden Hour—Hosmer's.

Galen Doss—San Diego Bay—Southern Counties Gas Co.

Galen Doss—Desert Smoke Trees—Rawson's.

Galen Doss—Desert — Sullivan Dress Shop.

Galen Doss—Rockbound Coast.

Galen Doss—Golden Glow.

Priscilla Frazer—Nile Ferry Boat—Dr. Axelrod.

Priscilla Frazer—South Point, Emerald Bay—Band Box.

Marjory Cline Dunn—Miniature Portraits—Harrold's.

Minnie Hevener—Top of the World—Pacific Souvenir Shop.

Ida Randall Bolles—A Place in the Sun—Frank Stow.

Karl Yens—Birds of the Holy Grail—Southern California Edison Co.

Marius Smith—Lady Petunia—Langskovs "Penny Shop."

Joseph Kleitsch—Laguna Beach—Rankin's Drug Store.

Joan Cromwell—Autumn—Crowe & Gunnett.

Seymour Paul—Jitterbugs—Crowe & Gunnett.

World of Art

NELLIE STRONG CAPRON

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The grand prize is a scholarship at the University of Southern California. Other prizes include a scholarship at Holmby college; painting and ceramics at U. S. C.; craft, Chouinard art school; seven scholarships in leathercraft and three in hand book binding, Berland studio; $10 in illustration and $10 in fashion design, Laura Ward Watkins. All winners will receive certificates of award.

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General view of the town known far and wide as the most delightful residential community on the Pacific coast; showing the heart of the business district, the strand and sea and the neighboring hills in the background. From a photograph.

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When Mr. Day is in the east he designs book and game covers and illustrates juvenile books. His imaginative water colors shown here have aroused the interest of the foremost artists. While they are designed essentially for the younger minds, the adult is struck at once with the harmony of his themes and the resourcefulness of his subject matter.

The Day papers are on exhibit in the new show at the Art Gallery. Look for them.

* * *

W. Galen Doss has practically finished some wild flower studies taken from the San Joaquin valley. Mr. Doss expects to have an exhibition at Bakersfield for which he is holding everything, awaiting dates.

* * *

The Las Ondas walls furnish a popular place of display, not only for posters, on which it specializes, but other works of art. It is here one finds a painted tapestry executed by the Sierra Madre artist, L. Payson Ames, in his individual medium, that of dyes, whereon is portrayed a colorful Mexican wedding procession, that invariably attracts the notice of patrons.

* * *

Mortensen's salon of photography is visited by art lovers as much as any of the artists' studios in town. Just recently a young girl from Ocean Falls, B. C., posed for Mr. Mortensen. The finished portraits elicited the admiration of all her friends. The subject was Nancy Lewis, daughter of Mrs. Hugh Lewis. They were in Laguna as house guests of Mrs. William D. Ballantine.

* * *

At the Little Gallery, Lenoir Dula continues to be active. Among recent sales noted were a group from Dana Bartlett's brush, also the still life, "Apple Blossoms," painted by Mrs. Stafford, wife of Lieut. Com. Stafford, who is leaving soon for Boston. Some of her work was shown recently at the Art Gallery.

Three marines by Vonna Owings Webb in the window of the Little Gallery are attracting attention.

* * *

Throughout the flower show event given by the Laguna Garden club the art exhibits on the walls and easels at Hotel Laguna vied with the flora.

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There is a revival now in New York of the old English art of marquetry if which our fellow townswoman, Elizabeth C. Wildig, is past master. She did not merely study it, for it was handed down to her by her grandmother in whose family for generations before her time marquetry was the elegant pastime of the young women of the day. They grew up with it.

In the Wildig studio there are to be seen any number of cabinets, tables, decorative boxes and the like, where this art may be appreciated by the discerning. Visitors are welcome. The address is 497 Magnolia street.

* * *

Willis S. Levis, the Boston etcher who has found it both pleasant and profitable to be in this salubrious climate the past six months or more, has on his work bench an interesting plate the subject matter of which concerns a ship yard. There is a noble ship on the background apparently about ready to be launched and in the foreground are the sheds with workmen and tools indicated.

Mr. Levis has done several things of Capistrano, notably the mission bells, and has still another etching of San Juan "in the fire."

The date is drawing near when the Levises will be flitting back to Boston and it is possible, during what time there is left, Mr. Levis will do a few more little plates to take back with him.

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Ida Randall Bolles is having eight of her pictures hung in the high school building shortly after Easter. An eastern patron purchased one of the Bolles desert pieces last week.

It was erroneously reported in this column that Mrs. Bolles would speak before the Woman's club April 7. The date of her address is April 17.

* * *

Maurice Day recently placed an exhibition of his New England water colors on the walls of the Friendly House. The collection is open to the public at any time during the day.

Following installment of the water colors, the Art Gallery jury, William A. Griffith, Karl Yens, Dana Bartlett, Frederick Johnston and party, came over from the gallery to have luncheon at the Friendly House, where they commented enthusiastically on the Maurice Day papers. Incidentally, the jury personnel left in the guest book little thumb-nail portraits of each other as a souvenir.

* * *

The Macbeth [illegible] hanging a new Lee P[illegible] ture this week.

Interest at Macbeth[illegible] to concentrate on [illegible] and delicate silver-[illegible]

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PORTRAIT OF 'MY MOTHER' INTRIGUES ART GALLERY VISITORS

Ruth Peabody has painted with delicate and affectionate touch a picture of appealing heart interest as well as high artistic merit.

ARTIST GIVEN HIGH PRAISE

Perfilieff's Work Shown at Laguna Gallery

By F. SCHWANKOVSKY

Lots of interested people, some of them well known in movie, artistic and literary circles, are hieing themselves to the lower gallery of the Laguna Beach Art association to see the striking exhibit of the work of Captain Vladimir Perfilieff.

Although his art education was had partly in t is country, in the Philadelphia Academy of the Fine Arts, and in France, there is a touch of the Russian in his work which adds a spice. Intensely interested in human character, the captain has depicted priests from the monastery in Greece, Tahitians, South Americans, and Asiatics all with sympathetic discrimination.

It is this quality of understanding various racial qualities and of respecting character which seems Russian. The byzantine influence which I find in all Russians is present like a faint aroma. The captain was born in Siberia and is much traveled. His work has the quality that goes with a sincere appreciation of the world he lives in.

Collectors would do well to add some of these drawings and paintings to their collections while they are inexpensive.

The captain will be present at the pot-luck dinner this week-end, and we hope he can be induced to give a little talk. He is a most interesting person—and his work is stimulating.

LAGUNA BEACH POST

TOWN TOPICS

FESTIVAL?: The Festival of Arts Board entertains tonight with a buffet supper at the Gallery . . . Guests are board members of various organizations, purpose of meeting to discuss what can be done by way of a Festival this summer.

* * * *

ROMANCE AND ART: Popular Jessie Riddell and Byron Swearingen slipped away to Riverside last Saturday and were married at Mission Inn . . . After a short honeymoon on the dessert, they will return to their Emerald Bay home . . .

Which brings to us Virginia Woolley as the new Curator at the Art Gallery . . . And her announcement that hereafter Mondays will be closed shop at that institution . . . Gallery hours are to be 12 noon until 5 p.m. on the other six days of the week . . .

GALLERY TEA NEXT SUNDAY

nov 20-36

The regular monthly Sunday afternoon tea event at the Art Gallery is scheduled for Nov. 22 with Mrs. Linton T. Simmons presiding as hostess. She will be assisted by a representative group of wives of the school faculty and the board of education. Among them will be Mrs. C. Addison Van Loenan, Miss Ruth Walter, Mrs. E. Youngstrom and Mrs. Ona Sortwell.

So popular a group is sure to draw out a large crowd of local visitors at the gallery on this occasion.

Among recent visitors who signed the guest book the names of the following were noted; R. J. Clancey of Chicago; Beatrice Richards and Eleanor Bagnall of Denver; Mrs. J. B. Bontrager of Elkhart, Ind., and Carmen Rivas of Old Mexico.

OLD SKETCH BOX FILLED WITH MEMORIES

1937

Frank W. Cuprien, dean of the Laguna Beach art colony, whose twenty-five years' residence there is being celebrated, is shown examining his most treasured possession, a sketch box he acquired more than a quarter century ago in Paris. Times photo

ART COLONY DEAN PAID HONOR AT LAGUNA BEACH

1937

LAGUNA BEACH, Aug. 22.—Recollections of early days of "the village" when the art colony consisted of but a handful of artists who had come here in search of quiet and peace, marked celebration of the twenty-fifth anniversary of the arrival here of Frank W. Cuprien, today the dean of Laguna's art colony.

The event is being commemorated by several complimentary affairs given by his friends and well-wishers throughout the Southland. Among parties given to honor Cuprien was an old-fashioned barbecue dinner at San Juan Capistrano Springs attended by members of "The Amen Corner," the colony's cosmopolitan afternoon debating club, of which Cuprien is the founder and "Kingfish."

Cuprien came to Laguna in 1912, having previously spent some time at Santa Monica and Point Firmin. He is a charter and life member of the Laguna Beach Art Association and has served as its president for two terms.

The early part of his life was spent in Europe. He studied art in Munich, Dresden, Leipzig, Rome, Venice and Paris. During his career as an artist many honor and prize awards have been bestowed on his exhibits. His opalescent marines are in a class by themselves.

CUPRIEN SETS BALL MOVING FOR DANCE

Art Association Members Plan Event Feb. 12

PUBLIC INVITED TO AID IN SUCCESS

League Postpones Annual Party to Free Date

Frank Cuprien, dean of the Art Colony, has started the ball rolling toward a financial success for the association in its initial social endeavor February 12, by heading a contribution list with a five dollar bill which was presented to Gates Burrows, president, at the Sunday tea in the Gallery.

"It is through such generous gestures of members and friends of the association that the 'waterloos' have been met in years past, when a little help was all that was needed to tide over the emergencies that arise for organizations such as this, which have made Laguna the attractive colony that it is, and who have helped to publicize through art and its appreciation the beauties of our village," Pres. Burrows said.

Principal Attraction

Since the inception of the Art Gallery as an organized effort in 1918, it has been the principal attraction drawing thousands of visitors to Laguna each year. Last year there were over 15,000 paid admissions to the Gallery at ten cents each. These fees plus the money received through memberships yearly are used for the maintenance of the Gallery. At the present time there are one thousand members throughout the United States; 317 local associate members; 51 artist members; 109 submitting artists, and 53 sustaining life members.

These proceeds are used solely for the benefit of the Gallery. The dance and evening of games is being given to raise money to meet the taxes due next month. If there is any surplus left it will be used to renovate the lower gallery which is badly in need of paint, new lights, insulation, and heating, according to Pres. Burrows. It is in the lower gallery that all one-man shows are hung. These exhibits change every two weeks and are a definite drawing card to visitors in Laguna.

Tickets Now on Sale

Anyone wishing to contribute to the fund may do so either directly to Pres. Burrows or to Jessie Riddell, curator at the Gallery.

Tickets now on sale for the dances and games, may be purchased from any member of the Social Committee or from Mrs. Riddell at the Gallery or at the door the night of the party. They are 55c per person.

CUPRIEN TO ACT AS MASTER OF CEREMONIES AT FESTIVAL

LAGUNA BEACH, July 19.—Frank W. Cuprien, widely known artist and dean of the art colony, who so successfully acted as "balieff" of the 1938 Festival of Arts, will again act as master of ceremonies at the ninth Festival of Arts which opens Friday evening, July 26, with a gala program. In passing, it should be explained, that "balieff" means master of ceremonies.

Cuprien came to Laguna on a sunny August day in 1912, having previously spent some time at Santa Monica and Point Fermin. He was one of the principal figures in founding the art colony which at that time consisted of but a handful of artists who had come here in search of quiet and peace. He is a charter and life member of the Laguna Beach Art association and has served as its president for two terms. But above the many honors and awards that have come to him in the course of a long and distinguished career, he is Laguna's own beloved "villager" and perhaps most ppoular citizen.

Three hundred residents of the community will take part in the various activities of the Festival as exhibiting artists, production and cast members of the Pageant of the Masters, and as members of working committees, it was learned at the Festival headquarters in the Chamber of Commerce building.

Under the capable direction of Frank D. Hevener, local banker, now serving his fourth term as president of the Festival of Arts association, prominent members of Laguna's community and cultural life are contributing to the success of the art colony's outstanding annual event. Among those having special responsibilities in this endeavor are Roy M. Ropp, producer and director of the Pageant of the Masters, assisted by Don Leyden, Helen Monohan, Helen Kirkbride, Anatole Robbins, and Mrs. Roy M. Ropp.

In charge of the grounds and construction designs and activities is Gates W. Burrows, Laguna architect, assisted by Holmes H. Henshaw.

Miss Virginia Woolley, noted Laguna artist and a prominent figure in the affairs of the colony, is chairman of the committee in charge of the Festival gallery and exhibits. Serving on her committee are William Wendt, Tom E. Lewis, Frederick Heckman, Maud Robertson, Betty Repine Roberts and Theodosia Gould.

Heading the entertainment committee is Mrs. Harry Gordon Martin, assisted by Mrs. Ropp, Miss Woolley, Mrs. Marjorie Williamson and Robert Hollinshead.

W. Gordon Bird, program chairman, Bennett W. Spencer, secretary, and Dale P. DeKlyne, treasurer, also serve on the Board of Directors of the Festival association. Mrs. Dorothy Crane is the director of public relations.

WORLD FAMOUS Frank Cuprien, Laguna Beach artist, will act as master of ceremonies at the annual Festival of Arts at Laguna Beach, beginning July 26.

Laguna Beach
1948 Festival of Arts
July 14 to 25

Cuprien 5c Per Copy

en Dies

Artist Succumbs To Long Illness Monday Morning

Funeral On Thursday At Community Church Service At 2 P. M.

Frank W. Cuprien, 77, dean of Laguna Beach artists and one of the town's best-known and loved personalities, succumbed to a lingering illness in the early morning hours yesterday at Scripps clinic, La Jolla.

Cuprien, whose name was virtually synonymous with Laguna Beach to countless admirers over his 36-year period of residence here, had been in failing health for the past two years. After suffering a stroke a week ago he was taken to the La Jolla clinic, and never regained consciousness.

Funeral services will be held at 2 p. m. Thursday in the Community Presbyterian church, the Rev. Raymond Brahams officiating. Oswell Jackson, president of the Laguna Beach Art association, which Cuprien helped organize, is in charge of arrangements. They will be carried out in accord with Cuprien's wishes expressed six months ago. Interment will be at Fairhaven cemetery.

Name Pall-Bearers

Pall-bearers will be Verner Beck, Brayton Norton, Lloyd Babcock, J. Roy Smith, Gen. P. D. Glassford, and Frederick Schwankovsky.

Honorary pall-bearers include Russell Iredell, Frank Hevener, Richard Bird, Dr. Paul D. Conover, Carl Benson, Joseph Thurston, Roy Peacock, Joseph Jahraus, Dr. B. B. Mason, T. A. Rippey Sr., John Solomon, J. N. Isch, Harold Coward, R. B. Douglas, Howard Planalp, Dr. Kevin J. Carroll, G. E. Thompson, and Oswell Jackson. All are close friends of the deceased artist.

Ask Stores To Close For Cuprien Funeral

Stores in Laguna Beach have been asked to close Thursday at 2 p. m. for the funeral service for Frank Cuprien, dean of the local artists and one of the early residents of Laguna Beach. Announcement of the request was made this morning by Leonard Tuttle, chairman of the merchant's division of the Chamber of Commerce.

Noted Painter

Renowned as among the finest paintings of opalescent marines in the world, Cuprien pictures—many of them of the Laguna shoreline at twilight time—hang the world over.

His painting "Homeward Bound," is on display in the Del Vecchio gallery, Leipsig, and many others hang in private galleries. He presented paintings to the Laguna Beach Chamber of Commerce and to the elementary and high schools here.

His painting of Catalina, entitled "The Magic Isle," caught the fancy of William Wrigley, who not only purchased it but used the title as a slogan to publicize the island resort. His "Golden Hour" was voted popular favorite at the 1939 World's Fair in San Francisco.

Belonged to All

Cuprien, who used to remark that "he belonged to everything except the Woman's club," was, in his prime, one of the most active men of the community. He was a life member of the Art association, of the Chamber of Commerce and the Community players and belonged to Community Concerts, Music Lovers and Festival of Arts associations.

Garbed in his distinctive costume of knickers, puttees and belted jackets, he symbolized in the community the spirit of "old Laguna."

Art Student

Born in Brooklyn, Cuprien studied art for several years at the Art Students league in New York under Callow and Carl Webber, and abroad under teachers in Dresden, Paris, Italy, and Germany.

Returning to the States, Cuprien went to New Orleans and thence to Texas where he taught five years at Baylor university. He came to the Pacific coast in 1911 and settled in Laguna in 1912.

Built Own House

The home he designed at 1619 S. Coast boulevard, at the mouth of Bluebird canyon and which he called Viking Studio, has long been a picturesque local land-m[illegible]. Until recent years, Cu-

ue[illegible] Page 9

Frank Cuprien

Continued from Page 1

prien held open house on Sunday afternoons, entertaining visitors with guided tours of his studio home, songs, and piano music of his own composition. Cuprien's fine voice was heard in solo in the Community church in earlier days.

The need for financial security in the face of mounting medical expenses induced Cuprien to sell the part of his property fronting the boulevard several months ago. His spirits were reportedly buoyed up, and friends were hopeful his health would improve also.

Early Lagunan

Cuprien was identified with nearly every artistic enterprise, large and small, in Laguna Beach. He performed master of ceremonies duties with a flourish at pre-war Festivals; his appearance and benign manner made him the ideal Santa Claus at community Christmas parties.

A bachelor, the venerable artist lived alone but keenly appreciated the visits and attentions of devoted friends, particularly during his illness. Closest relatives surviving are two nieces, Miss Lottie Schermann and Mrs. Douglas Edna Bradley, both of Amityville, Long Island, N. Y.

ARID ACRES — WILLIAM WENDT

You are invited to visit the
Comprehensive Retrospective Exhibition

WILLIAM WENDT, A. N. A.

March 4th to 28th, 1942

STENDAHL GALLERIES

P. S. To honor and congratulate Mr. Wendt on this his 77th anniversary, you are invited to meet him Sunday, March 8th, from 2 to 6.

Earl L. Stendahl

LAGUNA ARTISTS SEARCH WORLD FOR SCENES OF SPECIAL INTEREST

Julia E. Raymond has here transferred to the canvass the characteristic charm of the City of Canals. "In Venetian Waters" transports the reflective observer to alluring scenes beyond the seas.

th Coast N

Laguna Beach, California

SIXTEEN PAGES—TUESDAY, JULY 21, 1936—TWO PARTS

l Promises l

WITNESSES WANT LOWER RAIL RATES

(Special to South Coast News)

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Witnesses were cross-examined by counsel for the Pacific Greyhound lines, Southern Pacific railway, Pacific Electric railway, Motor

THINGS TO KNOW AND THINK ABOUT

THIS BILL COMES FIRST

When you total your current bills on the first of the month, better add $424 to it, if you are a single person, or $2120 if you happen to be head of a family of five. For that is your part of the national debt. It is an obligation that comes ahead of the grocery bill, rent or dentist's account and must be paid by your children or grandchildren, if not by you.

UNIQUE SHOW AT GALLERY

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Besides easel painting they are engaged in many other activities. Jaine Ahring has completed two murals and is painting a third for the Newport grammar school. John McNee has recently returned from a European trip. Jean Swiggett and Ivan Bartlett are completing work as assistants under Norman Chamberlain in the painting of a series of murals of heroic size for the Huntington Park post office. These artists have exhibited individually in leading shows of the Southwest and as a group at Palos Verdes in both 1935 and 1936.

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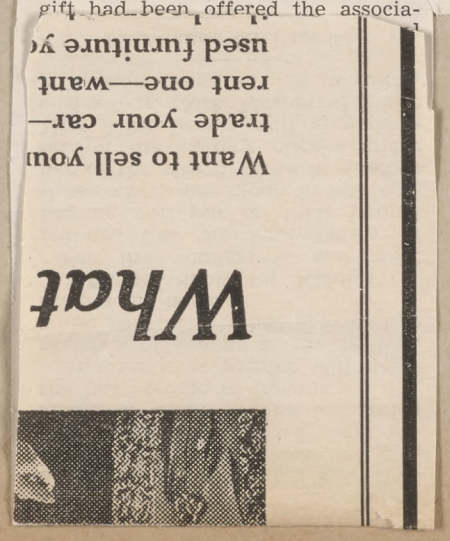

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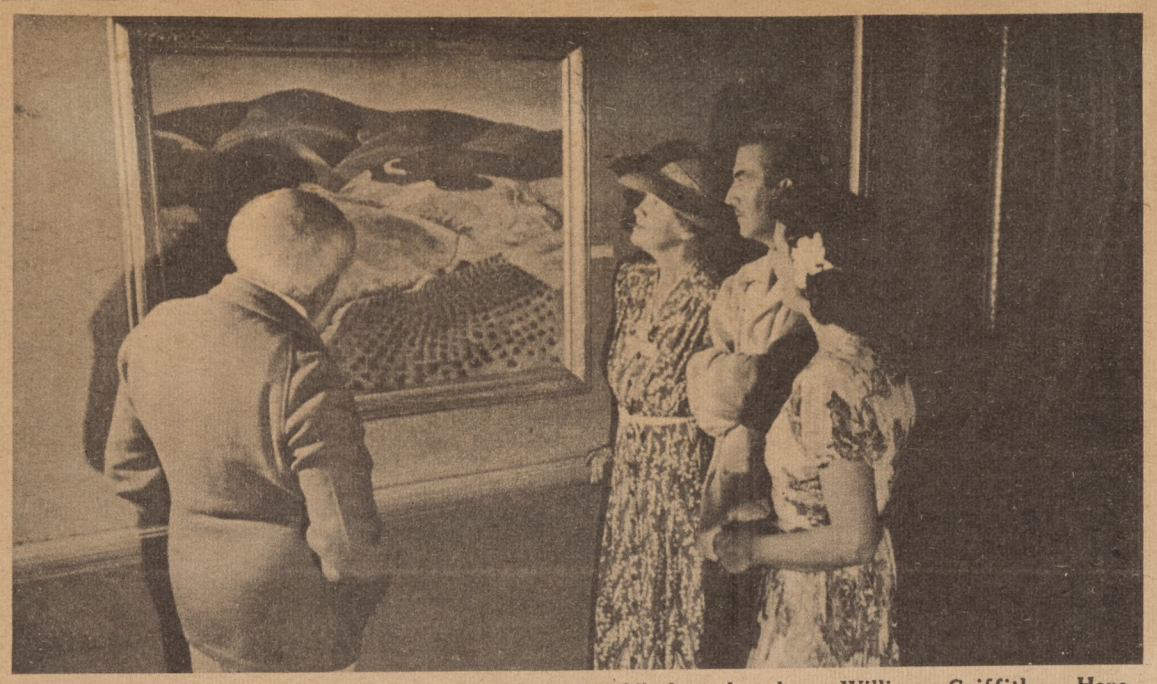
QJ 16-36



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* * *

th Coast News

Laguna Beach, California

With a climate even and bracing, a setting rare and picturesque, the South Coast area has a natural charm that appeals alike to visitors and all-year residents.

SIXTEEN PAGES—TUESDAY, JULY 21, 1936—TWO PARTS

5 Cents a Copy, $2.50 a Year

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Intense interest was manifested in current reports that a generous gift had been offered the association in connection with the festival which opens July 29. This gift, it is said, will materially augment the sum that will be raised by the present membership drive and the receipts of the festival itself.

More than 800 new members have been added since the drive started several weeks ago.

Building a Studio Street

Wesley Wall, well known Laguna designer, has started his task of converting El Paseo into a block-long studio where the artists will hang their best pictures and where the crowds of sightseers will congregate day and night till the festival closes on August 3.

Adding to the illusion of artistic reality, many of the artists will set up their easels on the street and actually paint their pictures while the audience looks on. On one afternoon Nell Walker Warner will do a still life in oil, giving spectators an opportunity to watch her produce one of the flower arrangements or other groups for which she has become so famous.

Another local painter will make sketches of groups at the festival, while still another has promised to draw some heads.

Puppet Show for Kiddies

For the youngsters, and their parents, too, the Paul family of Laguna will put on their puppet shows every afternoon in one corner of the street, while in another section the pottery classes under Miss Alice Brown will give demonstrations. Mrs. McDonald White will show some of her weaving,

(Continued on Page 5)

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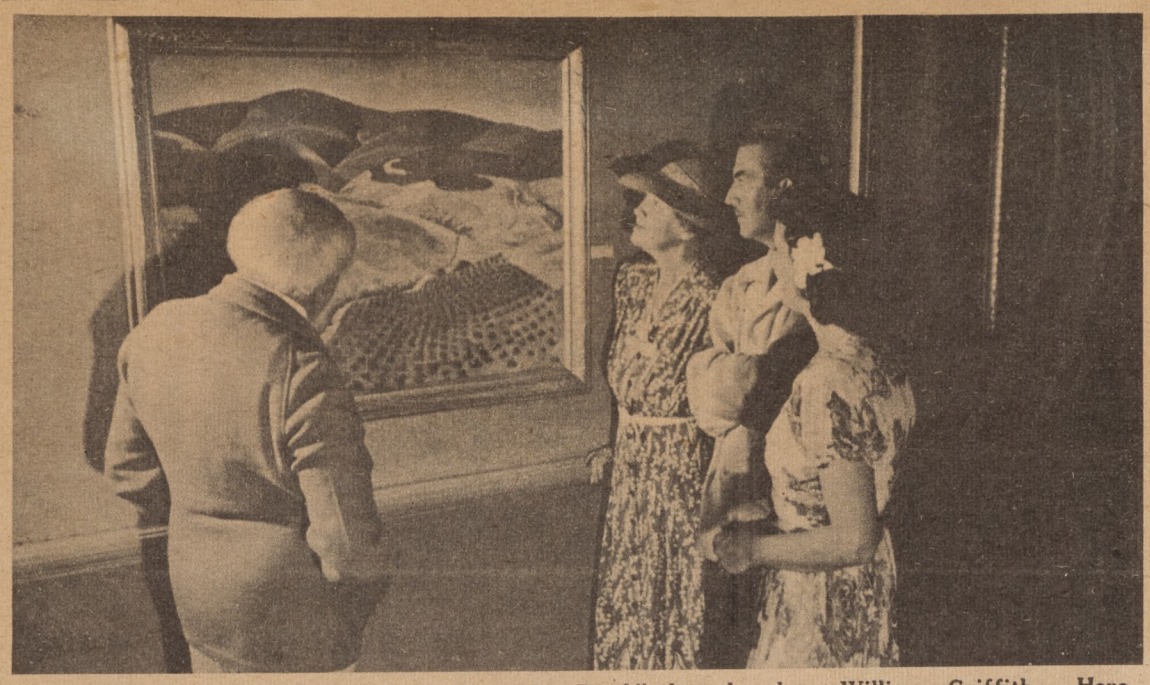

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* * *

A FEW OF THE PERSONS WHO HAVE BUILDED THE ART FESTIVAL

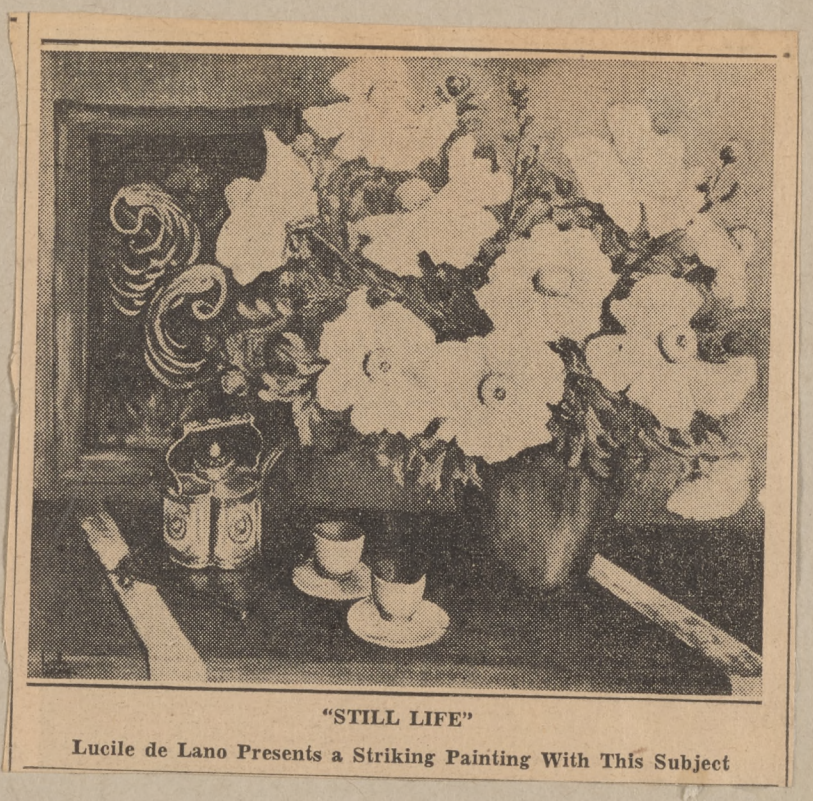
1936

Upper right—J. Edward Eberle and Annette Arnold of the Entertainment Committee; lower left—the Executive Board of the Festival of Arts Association: reading left to right they are Ben Spencer, chairman of Publicity Committee; Virginia Woolley, chairman Art Committee; Mrs. Roy Ropp, chairman Committee on Special Arrangements; J. Edward Eberle, treasurer; Theodosia Ingham Gould, vice-president and chairman Booths Committee; (Daisy Aiken, secretary to the board); and Frank Hevener, president of the association. In the center at bottom—Wesley Wall, designer of the studio street in El Paseo where the Art Festival crowds will congregate; and at lower right—H. H. Henshaw, Mr. Wall's capable assistant and building supervisor. In the upper left corner is a reproduction of one of the many beautiful paintings the local Art Colony is showing at this year's reception to the world of art.

ELVE PAGES—TUESDAY, AUGUST 24, 1937—TWO PA

ORK OF LAGUNA ARTIST NEVER FORGOTTEN

The late Joseph Kleitsch was known in all art centers as a real master painter. Here he is shown while making his widely-known portrait of Ruth Reneck.



"STILL LIFE"

Lucile de Lano Presents a Striking Painting With This Subject

Y 28, 1936—THREE PARTS 5 Cents a Copy, $2.50 a Year

for Art Festival

1936

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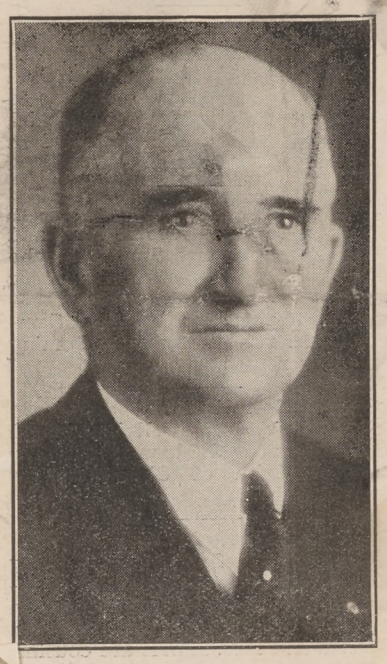

VANGUARD OF VISITING HOST ALREADY HERE

El Paseo Transformed to Street of Charm

PLANS COMPLETE FOR 6-DAY FETE

Special Programs Arranged for Each Day

By RUTH HERRON

The gates to Laguna's fifth Festival of Arts will swing open tomcrrow night and quaint little El Paseo, almost miraculously transformed into a charming, old-world studio and playground, will be ready to receive the vanguard of the thousands of visitors who will flock to the artists' colony to participate in the greatest six-day celebration the city has known.

Already the streets have taken on a holiday appearance and hotels and apartment houses are crowded with guests all eager for the opening night of the festival.

Everywhere may be seen the picturesque smocks and berets, official costume for both artists and spectators alike, and the streets are decorated with palettes and brushes, symbol of the arts.

El Paseo Transformed

El Paseo, the street of the festival, is lined with picturesque studios and colorful booths. In many interesting nooks and corners Laguna's arts and artcrafts will be displayed among the tall trees and gardens where just a few days ago, there was nothing but the natural beauty of El Paseo dotted with garages and small wooden buildings.

At one end of the street is a large fountain where a continual spray of water bursts forth, and just behind it is the large, especially constructed stage.

Here Myra Kinch and her group of classical dancers will be presented tomorrow night in a surprise performance, repeating many of the lovely numbers which thrilled a packed house at the high school auditorium last Saturday evening.

Program Changes Daily

A new program has been arranged for every afternoon and

(Continued on Page 5)

ARTIST TAKEN IN SLEEP

Perfilieff Found in Ocean Avenue Home

Friday May 14

Vladimir Perfilieff, Laguna's colorful Russian artist, was found dead in his bed in his little home at Beach street and Ocean avenue this morning by his friend Lt. Donnelly, who had called to take him to a doctor in Santa Ana.

Artist Perfilieff born Dec. 20, 1895, was at one time an officer in the Russian Czar's Imperial army. He was a soldier of fortune, world traveler, and at one time one of the most famous artists in this country.

Having studied under the masters of the world Perfilieff was a member of the Pennsylvania Academy of Fine Arts, and a number of other organizations. He started out as a portrait painter in New York, and for several years had a studio in Massachusetts.

He was well known in Laguna art circles, and numbered his friends by the score in Hollywood's picture colony.

It is believed Perfilieff died of a heart attack last Tuesday.

Arrangements for his funeral are being made by Minter's Laguna Funeral Home.

THOMAS L. HUNT
Director of Laguna Beach Art Association.

Laguna Art Exhibits Triumph of 30 Years

Model of Original Gallery on Display at Current Show Proves Persistence

BY ARTHUR MILLIER, Times Art Critic

When a small-town organization of those chronically individualistic characters, artists, can reach its 30th anniversary with cash in the treasury, a big two-story fireproof exhibition gallery which people pay to enter, the town's most commanding building site and its respect, too, the outfit is entitled to do a little crowing.

The Laguna Beach Art Association is doing that this month and next with special exhibits in its handsome gallery by the sea.

On Sunday evening, July 27, 1918, the newly organized association of beach-dwelling artists opened its first gallery, after much hammering and painting, in a now vanished wooden shack which served the remote and sleepy village of Laguna Beach as a Town Hall on the rare occasions when it needed one.

Growth With the Years

The three intervening decades have seen the sleepy village grow into a bustling beach town of some 8000 persons who soon will be augmented by 3000 more when a near-by air base hits its stride.

Some of the founding artists are dead, others long since fled the "improvements" which came with the opening of Highway 101 and its gasoline-propelled hordes. But the picturesque spot that began as an art colony as the century opened is still best known as a place where artists live and work.

Model of Old Gallery

A miniature of "the old art gallery," as the onetime Town Hall is now referred to, is a special feature of the 30th anniversary show on the main floor of the new gallery during August and September.

Thirteen founder-members, modeled by Gail Hamilton Hinman, sculptor, sit or stand in the tiny room during a meeting of the judging committee. The late Frank Cuprien's white beard identifies him. A black mustache picks out the late Edgar Alwin Payne, the association's first president.

Tiny Paintings on Walls

The walls of the miniature, which was made by Margaret and Stanley Shepard, are covered by 36 tiny paintings specially made for the model by 29 oldtime Laguna artists, many of whom will paint no more.

Benjamin C. Brown, Anna A. Hills, Joseph Kleitsch, William Wendt, Minnie Tingle and Karl Yens are among those, represented by their own miniature handiwork, who have laid down their brushes forever.

A month after the "old gallery" opened its doors the artists decided to start working for a $15,000 building fund. Teas, dances and concerts were given in the wooden shack to increase the fund and an Indian Pageant was memorably staged.

Goal Reached in Decade

Ten years passed and Anna A. Hills, then president, turned the first shovelful of dirt for the new cleared, problems of a different kind rent the association. It had been formed originally to provide a place where visitors could see the art produced by artists who lived in Laguna and drew their inspiration from its beautiful beach and canyon scenery. But the town was getting to be big business. Besides realtors (many of whom painted, too) writers, film actors and musicians were building homes there. The big world was invading the one-time sleepy village.

A three-way conflict set in between the old professional, local artists, the "Sunday painters" and the zany young moderns who infest every art colony. There were a few really alert people who wanted to bring to the gallery occasional contemporary shows from the outside world.

Happy Medium Struck

The year 1937 saw a dramatic showdown. The constitution was amended to permit anybody who paid $3 for a membership to vote on association matters. The ultra-conservatives won an easy victory and for several years the exhibits were tame indeed.

Gradually, however, a balance has been attained. The association now stages annually the best national show of prints seen in these parts.

The upper gallery is devoted mainly to juried members' exhibits, but many traveling shows such as the current one by a Taos (N.M.) group of painters, and the fine display of water colors by Maurice Logan of San Francisco due in September are staged. With this will be a show by "Eminent Portrait Painters," a Los Angeles group.

Annual Carnival Set

On Saturday, Sunday and Monday of the Labor Day week end, association members will hold their annual carnival on the art gallery lawn, slowing traffic on 101 as drivers crane to see be-smocked artists painting from models. Visiting the art gallery is now a standard part of visiting Laguna Beach.

GALLERY FREE TO ART SHOWS

How times have changed! It used to be artists wailed they could not find places to exhibit. Now it's a gallery crying for artists who want one-man shows, no gallery rent to pay, lowest sales commission in town.

The Chabot Gallery, 456 N Western Ave., according to Joseph Chabot, proprietor, is running out of artists. He would like to find new ones who want exhibits on the above terms.

MILITARY ACADEMY
603 W. Palm St. Altadena, Cal.
SY. 4-3079
Maj. J. H. Dargin, President

DEMONSTRATING ART OF sculpture with Caroline Seibert of Laguna Beach, at left, as the model, is Peterpaul Ott, nationally known sculptor, right. Ott was present at the Art Carnival held at the art gallery over the Labor Day week end by members of the Laguna Beach Art Assn.

Art Carnival Staged at Laguna Beach

LAGUNA BEACH, —Promising to rival in popularity the Festival of Arts, discontinued for the duration of the war, the second Art Carnival staged by members of the Laguna Beach Art association at the art gallery was estimated to have attracted more than 2500 visitors over the Labor day week-end.

Exhibits of art and demonstrations of creative ability by many of the city's foremost artists transformed the lawns surrounding the gallery into the intimate workings of a studio. Peterpaul Ott, nationally known sculptor, using Miss Caroline Seibert as model, highlighted the 3-day carnival with demonstrations of the first stages in the process of sculpture. Labor day visitors were treated to a two way insight into modeling when Brenda Foster manipulated the clay into a likeness of Ott while he modeled the features of Miss Seibert, a feature rarely attempted.

Other attractions included crayon portrait construction by Russell Iredell, sketching and a varied demonstration of art in actual creation. Many visitors carried away likenesses indicated by the talents of Fred Schwankovsky, Katherine Olsen, Carl Yens and Norman Chamberlain. Before the show closed, prominent artists, not scheduled to appear, were found deviating from their favorite fields in creating caricatures of contemporaries at work. As Baroness De St. Mart, Laguna's favorite artist, remarked "art was present with its hair down."

Sunday was featured with the annual tea inaugurating the election of a new president of the group. Oswell Jackson, recently elected to succeed Frank A. Hevener, was assisted by hostesses, Mrs. Ajax Wolf, Mrs. Charles Bradley, Miss Catherine Conover, Mrs. O. E. Nilson, Mrs. James Adamson, Mrs. Margaret Franklin, Miss Marianetta Wolf, Miss Dorothy Babcock and Miss Mary Cooper, recently named as tea chairman for the year.

Included with the outdoor exhibit, the Jubilee showing of paintings in the gallery was held over as an added feature of the carnival. This was augmented with prize winning subjects by Frank Cuprien, Galen Doss, Baroness De St. Mart, Fern Gary, Joane Cromwell, Alice Fullerton, Russell Iredell, Amy Kennedy, Minnie Hevener, Loren Holmwood, Gilbert Sanchez, Peterpaul Ott, N. Gail Moulton, Charles Bradley, Frederick Schwankovsky and others of equal note.

Sales during the carnival, reported by Fern Gary, acting curator, were in excess of $2,000. Paid admissions to the gallery on Sunday were estimated by Miss Gary as more than 600.

Complete Catalogue of December-January Art Exhibit in Laguna

MAIN GALLERY

1 Alice Fullerton.....Friendly Trees
2 Warren Squires.....Discards
3 William A. Griffith.....Soden's Mill
4 Jack Wilkinson Smith.....Garnet Lake
5 William Wendt.....Silence and Evening Light
6 C. A. Fries.....A Desert Prospector
7 Aaron Kilpatrick.....Deserted Farm
8 Nicolai Fechin.....Oriental Poppies
9 Guonod Romandy.....Golden Sycamores
10 Edith M. Simmons.....Boats at Newport
11 Elmer Schofield.....August Afternoon
12 Earl Stendahl.....Flowers With Champagne Glass
13 Frederic Johnston.....Rural Serenity
14 George K. Brandriff*.....Reflections
15 Grace Vollmer.....Still Life
16 F. Tenney Johnson.....Southern Night
17 Hanson Puthuff.....Sunlit Heights
18 William Wendt.....Young Beeches
19 George K. Brandriff*.....Black Mesa
20 Helen Smith.....At the Old Pier
21 Thomas L. Hunt.....The Red Boat
22 Wilson Coles.....Sausalito
23 Carl Oscar Borg.....Old Oraibi, Arizona
24 Buckley McGurrin.....Maternity
25 Tom E. Lewis.....San Francisco Street Scene
26 Milford Zornes.....Fields of Nipomo
27 Jean Swiggett.....Barnyard
28 Elanor Colburn.....The Plaza
29 Dan Dickey.....Mac
30 Norman Chamberlain.....Rain
31 Tom E. Lewis.....Wildflowers in White Vase
32 Mary Pottenger.....Flowers
33 Ruth Peabody.....Abstract
34 Seymour Paul.....Arrangement Emotional No. 10
35 Reginald Johnson.....California Hills
36 Bill Paul.....American Home
37 Seymour Paul.....A Sketch
38 Julie Raymond.....The Library Table
39 Ivan Bartlett.....Two at the Pool
40 Elanor Colburn.....Mariposa Lilies
41 Milford Zornes.....Lonely by the Sea
42 Ruth Peabody.....Gypsy
43 Elsie Lower Pomeroy.....California Fields
44 Edith Perrine.....Datura
45 Dave Scott.....“Whitewash Darwin”
46 Winifred Newman.....The Riding Academy

Sculpture—Ruth Peabody
Fountain Figure
Sculpture—Walter Lamb
Torso
Memories

* George K. Brandriff.....In Memoriam

ENTRANCE GALLERY

47 Katherine Knox.....Mexican Poppies
48 Katherine Griffith.....The Blue Vase
49 Nell Coover.....Close of Day
50 Julie Raymond.....Monterey Bay
51 Gounod Romandy.....Still Life
52 Lyman Bosserman.....Forgotten Church
53 Isobel K. Wurtele.....Toyland
54 William Black.....Little Negress
55 Jacob Koch.....Vespers
56 F. Kaufmann.....Phantom of the Desert
57 Blanche Whelan.....School Boy
58 Edson Rorabeck.....Peace Time Gunner

Fabric Prints—Alice Whitaker
Water Colors—Norton Gaston
(Fish Fantastic)

LOWER GALLERY
GROUP SHOWS

Photographic Prints.....George Hurrell
Photographic Prints.....Wilton Carneal
Spectrum Club, Long Beach, California

New Group Exhibits January 1, 1937

'OUR WEEKLY' APPROPRIATE NAME OF AN UNUSUAL PAINTING

This picture by Virginia Woolley, prominent member of the Laguna Art Colony, has arrested the attention of many visitors to the local art galleries and has been highly praised by discerning critics.

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BY ARTHUR MILLIER, Times Art Critic

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The three intervening decades have seen the sleepy village grow into a bustling beach town of some 8000 persons who soon will be augmented by 3000 more when a near-by air base hits its stride.

Some of the founding artists are dead, others long since fled the "improvements" which came with the opening of Highway 101 and its gasoline-propelled hordes. But the picturesque spot that began as an art colony as the century opened is still best known as a place where artists live and work.

Model of Old Gallery

A miniature of "the old art gallery," as the onetime Town Hall is now referred to, is a special feature of the 30th anniversary show on the main floor of the new gallery during August and September.

Thirteen founder-members, modeled by Gail Hamilton Hinman, sculptor, sit or stand in the tiny room during a meeting of the judging committee. The late Frank Cuprien's white beard identifies him. A black mustache picks out the late Edgar Alwin Payne, the association's first president.

Tiny Paintings on Walls

The walls of the miniature, which was made by Margaret and Stanley Shepard, are covered by 36 tiny paintings specially made for the model by 29 oldtime Laguna artists, many of whom will paint no more.

Benjamin C. Brown, Anna A. Hills, Joseph Kleitsch, William Wendt, Minnie Tingle and Karl Yens are among those, represented by their own miniature handiwork, who have laid down their brushes forever.

A month after the "old gallery" opened its doors the artists decided to start working for a $15,000 building fund. Teas, dances and concerts were given in the wooden shack to increase the fund and an Indian Pageant was memorably staged.

Goal Reached in Decade

Ten years passed and Anna A. Hills, then president, turned the first shovelful of dirt for the new building which was designed by Myron Hunt. The present gallery opened in February, 1929.

Then came depression and a heavy mortgage to pay. The lower floor was unfinished. Presidents Cuprien and William A. Griffith, both since departed, pushed the fund-raising tirelessly and by 1936 the inspiring leadership of George K. Brandriff, landscape painter who died tragically that year, cleaned up the debt and completed the lower gallery.

The moment the debt was cleared, problems of a different kind rent the association. It had been formed originally to provide a place where visitors could see the art produced by artists who lived in Laguna and drew their inspiration from its beautiful beach and canyon scenery. But the town was getting to be big business. Besides realtors (many of whom painted, too) writers, film actors and musicians were building homes there. The big world was invading the one-time sleepy village.

A three-way conflict set in between the old professional, local artists, the "Sunday painters" and the zany young moderns who infest every art colony. There were a few really alert people who wanted to bring to the gallery occasional contemporary shows from the outside world.

Happy Medium Struck

The year 1937 saw a dramatic showdown. The constitution was amended to permit anybody who paid $3 for a membership to vote on association matters. The ultra-conservatives won an easy victory and for several years the exhibits were tame indeed.

Gradually, however, a balance has been attained. The association now stages annually the best national show of prints seen in these parts.

The upper gallery is devoted mainly to juried members' exhibits, but many traveling shows such as the current one by a Taos (N.M.) group of painters, and the fine display of water colors by Maurice Logan of San Francisco due in September are staged. With this will be a show by "Eminent Portrait Painters," a Los Angeles group.

Annual Carnival Set

On Saturday, Sunday and Monday of the Labor Day week end, association members will hold their annual carnival on the art gallery lawn, slowing traffic on 101 as drivers crane to see besmocked artists painting from models. Visiting the art gallery is now a standard part of visiting Laguna Beach.

GALLERY FREE TO ART SHOWS

How times have changed! It used to be artists wailed they could not find places to exhibit. Now it's a gallery crying for artists who want one-man shows, no gallery rent to pay, lowest sales commission in town.

The Chabot Gallery, 456 N Western Ave., according to Joseph Chabot, proprietor, is running out of artists. He would like to find new ones who want exhibits on the above terms.

DEMONSTRATING ART OF sculpture with Caroline Seibert of Laguna Beach, at left, as the model, is Peterpaul Ott, nationally known sculptor, right. Ott was present at the Art Carnival held at the art gallery over the Labor Day week end by members of the Laguna Beach Art Assn.

Art Carnival Staged at Laguna Beach

LAGUNA BEACH, —Promising to rival in popularity the Festival of Arts, discontinued for the duration of the war, the second Art Carnival staged by members of the Laguna Beach Art association at the art gallery was estimated to have attracted more than 2500 visitors over the Labor day week-end.

Exhibits of art and demonstrations of creative ability by many of the city's foremost artists transformed the lawns surrounding the gallery into the intimate workings of a studio. Peterpaul Ott, nationally known sculptor, using Miss Caroline Seibert as model, highlighted the 3-day carnival with demonstrations of the first stages in the process of sculpture. Labor day visitors were treated to a two way insight into modeling when Brenda Foster manipulated the clay into a likeness of Ott while he modeled the features of Miss Seibert, a feature rarely attempted.

Other attractions included crayon portrait construction by Russell Iredell, sketching and a varied demonstration of art in actual creation. Many visitors carried away likenesses indicated by the talents of Fred Schwankovsky, Katherine Olsen, Carl Yens and Norman Chamberlain. Before the show closed, prominent artists, not scheduled to appear, were found deviating from their favorite fields in creating caricatures of contemporaries at work. As Baroness De St. Mart, Laguna's favorite artist, remarked "art was present with its hair down."

Sunday was featured with the annual tea inaugurating the election of a new president of the group. Oswell Jackson, recently elected to succeed Frank A. Hevener, was assisted by hostesses, Mrs. Ajax Wolf, Mrs. Charles Bradley, Miss Catherine Conover, Mrs. O. E. Nilson, Mrs. James Adamson, Mrs. Margaret Franklin, Miss Marianetta Wolf, Miss Dorothy Babcock and Miss Mary Cooper, recently named as tea chairman for the year.

Included with the outdoor exhibit, the Jubilee showing of paintings in the gallery was held over as an added feature of the carnival. This was augmented with prize winning subjects by Frank Cuprien, Galen Doss, Baroness De St. Mart, Fern Gary, Joane Cromwell, Alice Fullerton, Russell Iredell, Amy Kennedy, Minnie Hevener, Loren Holmwood, Gilbert Sanchez, Peterpaul Ott, N. Gail Moulton, Charles Bradley, Frederick Schwankovsky and others of equal note.

Sales during the carnival, reported by Fern Gary, acting curator, were in excess of $2,000. Paid admissions to the gallery on Sunday were estimated by Miss Gary as more than 600.

Complete Catalogue of December-January Art Exhibit in Laguna

MAIN GALLERY

1 Alice Fullerton.....Friendly Trees
2 Warren Squires.....Discards
3 William A. Griffith.....Soden's Mill
4 Jack Wilkinson Smith.....Garnet Lake
5 William Wendt.....Silence and Evening Light
6 C. A. Fries.....A Desert Prospector
7 Aaron Kilpatrick.....Deserted Farm
8 Nicolai Fechin.....Oriental Poppies
9 Guonod Romandy.....Golden Sycamores
10 Edith M. Simmons.....Boats at Newport
11 Elmer Schofield.....August Afternoon
12 Earl Stendahl.....Flowers With Champagne Glass
13 Frederic Johnston.....Rural Serenity
14 George K. Brandriff*.....Reflections
15 Grace Vollmer.....Still Life
16 F. Tenney Johnson.....Southern Night
17 Hanson Puthuff.....Sunlit Heights
18 William Wendt.....Young Beeches
19 George K. Brandriff*.....Black Mesa
20 Helen Smith.....At the Old Pier
21 Thomas L. Hunt.....The Red Boat
22 Wilson Coles.....Sausalito
23 Carl Oscar Borg.....Old Oraibi, Arizona
24 Buckley McGurrin.....Maternity
25 Tom E. Lewis.....San Francisco Street Scene
26 Milford Zornes.....Fields of Nipomo
27 Jean Swiggett.....Barnyard
28 Elanor Colburn.....The Plaza
29 Dan Dickey.....Mac
30 Norman Chamberlain.....Rain
31 Tom E. Lewis.....Wildflowers in White Vase
32 Mary Pottenger.....Flowers
33 Ruth Peabody.....Abstract
34 Seymour Paul.....Arrangement Emotional No. 10
35 Reginald Johnson.....California Hills
36 Bill Paul.....American Home
37 Seymour Paul.....A Sketch
38 Julie Raymond.....The Library Table
39 Ivan Bartlett.....Two at the Pool
40 Elanor Colburn.....Mariposa Lilies
41 Milford Zornes.....Lonely by the Sea
42 Ruth Peabody.....Gypsy
43 Elsie Lower Pomeroy.....California Fields
44 Edith Perrine.....Datura
45 Dave Scott.....“Whitewash Darwin”
46 Winifred Newman.....The Riding Academy

Sculpture—Ruth Peabody
Fountain Figure
Sculpture—Walter Lamb
Torso
Memories

* George K. Brandriff.....In Memoriam

ENTRANCE GALLERY

47 Katherine Knox.....Mexican Poppies
48 Katherine Griffith.....The Blue Vase
49 Nell Coover.....Close of Day
50 Julie Raymond.....Monterey Bay
51 Gounod Romandy.....Still Life
52 Lyman Bosserman.....Forgotten Church
53 Isobel K. Wurtele.....Toyland
54 William Black.....Little Negress
55 Jacob Koch.....Vespers
56 F. Kaufmann.....Phantom of the Desert
57 Blanche Whelan.....School Boy
58 Edson Rorabeck.....Peace Time Gunner

Fabric Prints—Alice Whitaker
Water Colors—Norton Gaston
(Fish Fantastic)

LOWER GALLERY
GROUP SHOWS

Photographic Prints.....George Hurrell
Photographic Prints.....Wilton Carneal
Spectrum Club, Long Beach, California

New Group Exhibits January 1, 1937

'OUR WEEKLY' APPROPRIATE NAME OF AN UNUSUAL PAINTING

This picture by Virginia Woolley, prominent member of the Laguna Art Colony, has arrested the attention of many visitors to the local art galleries and has been highly praised by discerning critics.

CRITIC VIEWS ART GALLERY SCULPTURE

Carroll Barnes' Exhibit Is Rated Among Best Seen

By F. SCHWANKOVSKY

The finest one man sculpture exhibit I have ever seen in our Laguna Beach Art Gallery is now on. It is the exhibit of pieces by Carroll Barnes of Iowa. Here we have modern craftsmanship and some modern forms at their best. By modern craftsmanship one might mean the use of unique materials with due regard for each material's artistic temperament. One piece is of Gypsum, another of Holly, and another of ebony, Mahogany, purpleheart, Brazil rosewood, California madrone, and such new stuff as lucite are used.

The form is a sort of compromise between animal form as such, and the nature of the material in which it is described. Time will show whether this compromise is to last artistically speaking, or whether the former method of making the material conform further to the subject matter is to return.

And meanwhile the April-May exhibit in the gallery excites me because Mrs. Evarose G. Lloyd got first mention in oils. Mrs. Lloyd teaches on our faculty at Manual Arts, and her Spanish is of the best. But she dashes off every holiday to paint indefatigably, and her paintings show the love she puts into it.

The whole painting show is full of things to be studied.

Starting with No. 1, Twilight, by Lindsay Field, I feel it is too slight, too much has been sacrificed to a quick water-color technique, and something the same can be said of No. 2, by Earl Vince Murphy. The American Watercolor school has slanted toward a lot of half finished sketches, and some have charm; but the whole business of quitting too soon becomes with some people an affection.

Joane Cromwell has a tender bit in No. 3 "After Desert Showers," and Mrs. Katheryn Leighton has one of her strong Indian pieces in "Chief Lone Man."

Sheets Influence

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Dec 18-36

THE OLD EMPORIA WATER MILL, BY WILLIAM A. GRIFFITH, 1886

This canvas by the now famous Laguna artist, painted by him when a mere lad, now hangs in the Laguna Art Gallery, a most interesting feature of the December-January show.

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South Coast

Laguna Beach, California

Volume 21, Number 18

TUESDAY, MARCH 2, 1937

Art Gallery Debt Can

ART AUCTION PROVES FINE FINANCIAL, SOCIAL SUCCESS

CHARLES F. ('CHUCK') RIESNER, AUCTIONEER-DE-LUXE

He sold the paintings contributed to the local Art Gallery by Laguna artists at "the big party auction" last Saturday night and is said to have raised enough money to pay off the last dollar of the gallery's debt.

By SYLVIA PEACOCK

Chuck Riesner was the auctioneer at the Art Gallery last Saturday night—an amazing auctioneer who had the crowd of representative Lagunans gathered around him all enthused over the sale of small paintings donated to the Gallery and induced such spirited bidding, that the net result is expected to show the last dollar of debt against the Art Gallery has been liquidated by the generosity of the local artists. The people "rallied around" to bid for the small eighty-odd pictures which were contributed for this laudable enterprise.

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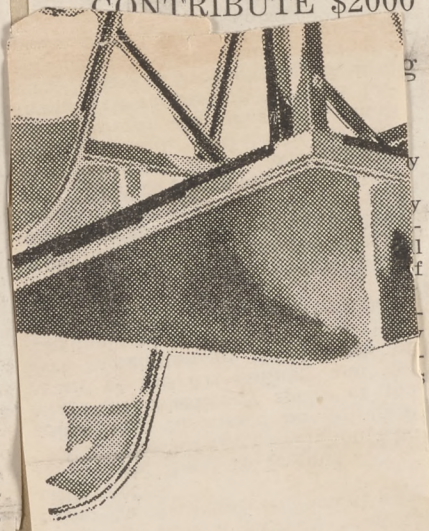
Oct-36

Only Few Hundred Dollars More Needed

JAMES IRVINE TO CONTRIBUTE $2000



or Individual Pieces)

Beach. Reisner has spent the last year directing motion pictures abroad and will talk on modern England as seen through the eyes of an American.

Arrangements have also been made for a talk by Fred W. Weber, faculty lecturer at both the Art Students' league and the National Academy of Design in New York. Mr. Weber has six lecture dates in Southern California and a last minute arrangement was made for him to appear at the Laguna meeting. He is a world authority on pigments.

"Our meeting was postponed to Wednesday night," explained William Griffith, "to permit Mr. Weber to appear here. Every other evening of his week in Southern California was scheduled before art groups, and he speaks Wednesday afternoon at U.C.L.A. All the

ESDAY, OCTOBER 13, 1936

GALLERY DEBT NEARLY PAID

(Continued from Page 1)

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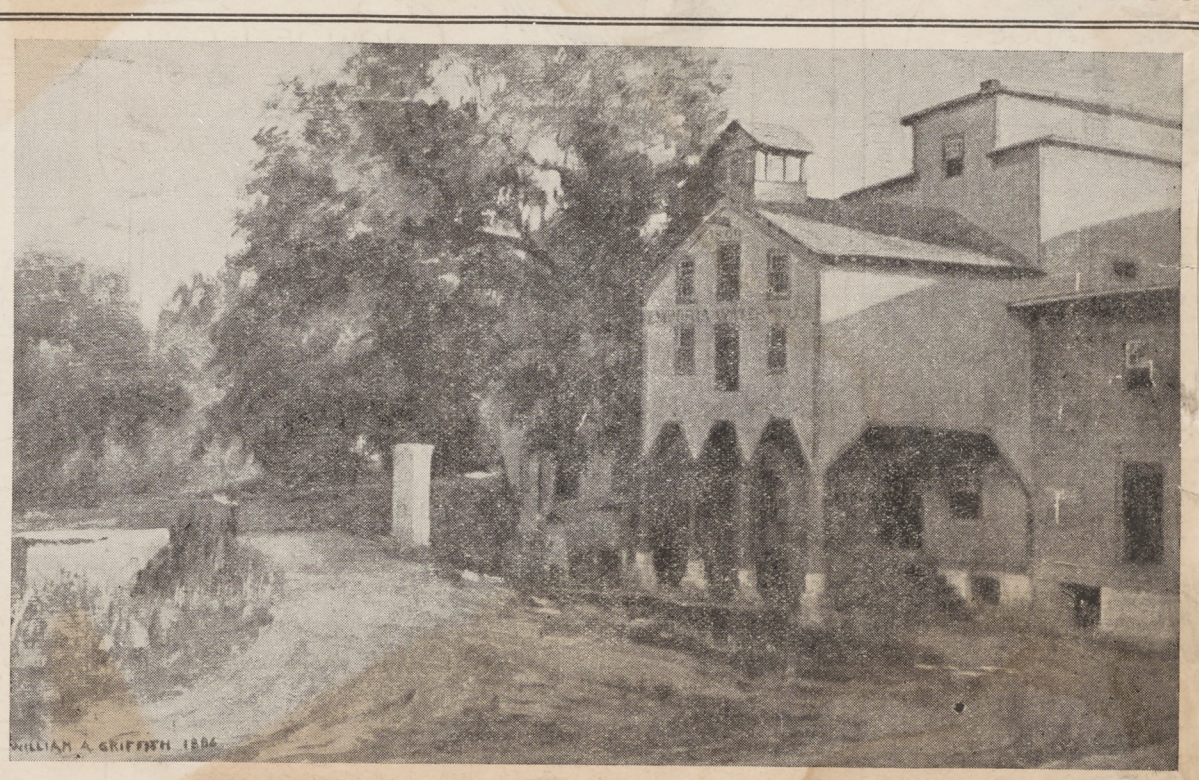

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Art-36

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JAMES IRVINE TO CONTRIBUTE $2000

Membership Drive Being Speeded Up Now

The Laguna Art Gallery is nearly out of debt.

James Irvine is matching every dollar raised to liquidate the mortgage on the property and he will continue to do so up to the sum of $2000.

The addition of just a few hundred dollars to the fund already raised will enable the Art association to avail itself of Irvine's generous offer to its maximum.

The nearly-$2000 that already has been raised came from the sale of memberships and the receipts of the recent Festival of Arts, approximately $900 devoted to the payment of the Gallery debt.

George Emmons, president of the Laguna Art association, called the attention of the members present at last Thursday's board meeting to the fact that the sale of just a few more memberships would free the gallery of debt. The association is now spreading this good news and asking all residents of Laguna Beach to lend a helping hand to raise the comparatively small sum still needed.

Big Asset to Laguna

A member of the association who asked that his name be not used very enthusiastically spoke of the value of the Art Gallery and the Art association in the growth of Laguna and in attracting the right kind of people to become residents. He said:

"The question is often asked what does the gallery do for the benefit of the community: This can be best answered by pointing out the fact that about 20 years ago the gallery was a small frame building on rented ground. And it was the only attraction of the then very small town. Those passing through Laguna looked at the pictures, admired the artists' work and spread the news that [illegible] Beach was an

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Riesner to Talk

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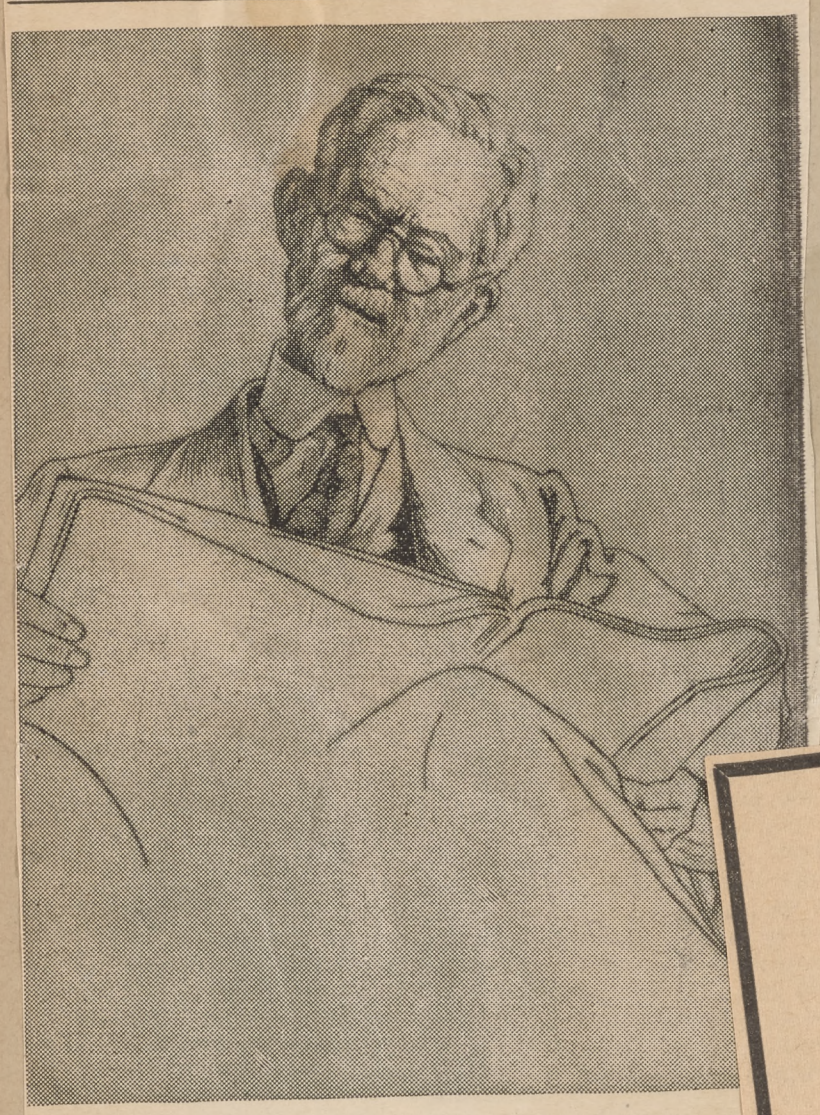

In this excellent study of Isaac Frazee, well-loved Laguna ch who writes "Lombardy Lane" for the South Coast News, artist Levis has produced an etching faithful to life and of peculiar interest.

45 PAINTERS ADORN WALLS FOR PRESENT GALLERY SHO

Number of Popular Artists Contribute Outstandi Works; Display Voted One of Season's Best

By GOUNOD ROMANDY
Second Vice-President Art Association

Forty-five paintings, oil and water colors, comprise the December-January exhibit at Laguna Beach Art Gallery, which starts the new year off with a "bang." It is consistently good, with a wide variance of subject matter intermingling with both schools of art. I was immediately impressed with the liveliness of the different pictur there being not a dull picture han ing on the walls. Many of the mo popular artists of California ar represented with many new mem bers, some showing for the firs time. Also the jury-free member sent in real representative work for which we are all gratified, and we hope this will be continued.

Upper Gallery

So, let us look over the show. Galen Doss has a desert picture, "Desert Verbena," as also does Carl Zimmerman.

Nell Walker Warner's picture

(Continued on Page 12)

LAGUNA BECOMES BRIGHTER SPOT BECAUSE OF HECKMAN

SO. COAST NEWS

Successful Commercial Artist Climbs to Top Due to Perseverence and Application to Work

By DON W. LEYDEN

A very familiar figure in art and photography circles in and around Laguna Beach for over a decade has been R. Frederick Heckman. He was born in Milwaukee, Wis., at a time when cigar store Indians, bustles, peppermint stockings and bicycles built for two were being discarded as relics of an advancing and a more enlightened American public.

His early education was secured in his home city, but during his teen period he showed a remarkable aptitude for art. At 19, he enrolled at Art Students League and Wood- School of Painting or three years he ed instruction in n and technique ca's foremost au-

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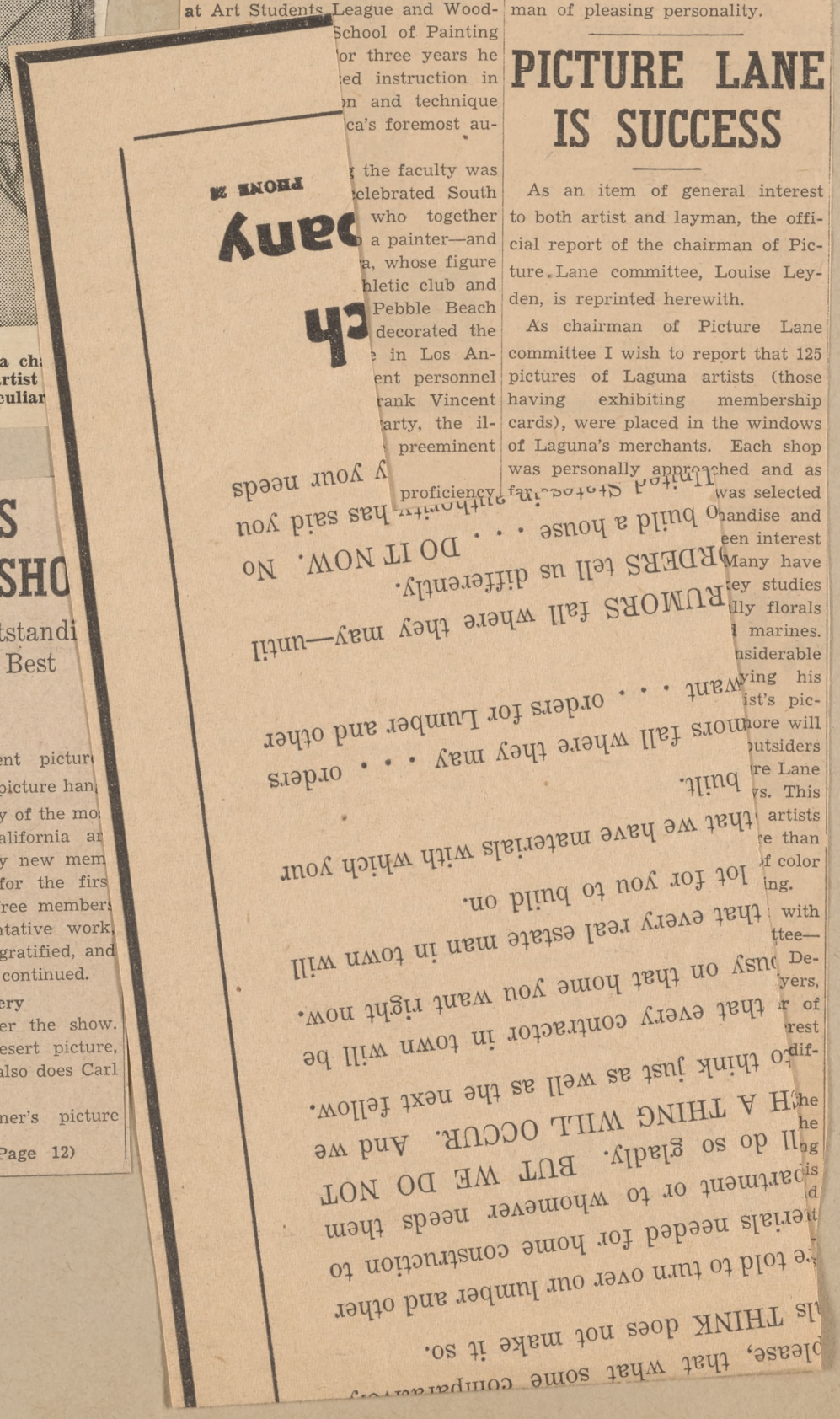

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Building Material Service
CANYON LUMBER COMPANY
521 Forest Avenue — Phone 11

by the sub-contractor in Federal Social Security taxes to his employes at the time the labor subcontract was fulfilled. How this can be done cannot be explained in the space at our disposal, but may be obtained from the office of the

WHAT HAS A WAR TO DO WITH OWNING YOUR OWN HOME?

If anything it should encourage you to get under your own roof. Your own home will give you a sense of security that nothing else will. There are homes for sale in Laguna Beach, at prices and terms that meet every family financial condition. Our business is to help the buyer meet the seller.

EXPERIENCED, CAPABLE, FRIENDLY PEOPLE ARE HERE TO HELP YOU WITH ANYTHING THAT HAS TO DO WITH REAL ESTATE. WE WOULD LIKE TO SERVE YOU.

Sam S Smith
INCORPORATED
1199 SO. COAST BLVD. — PHONE 32
Twenty Years in Laguna Beach
(Exclusive Agents for Crescent Bay, Lagunita, and Bluebird Canyon Park)

New Insurance Policy

(By Herbert U. Nelson)
Executive vice president, National Association of Real Estate Boards

One proposal that goes directly to the heart of the whole building problem for defense workers is rapidly gaining support. At is FHA insurance of the home owner's equity, rather than the present plan of FHA insurance of the mortgage.

The plan was first proposed by a former FHA legal counsel. It would give the worker buying a home in a defense area, or the investor building rental houses for defense workers protection against loss of his investment due to termination of the war emergency.

The equity to be insurable should be reasonably strong. One suggestion is that the equity owned be insured against any loss of capital except normal depreciation for a period of ten years, and that he be assured also (for rental housing) a minimum return of perhaps 2 per cent.

There is no thought that such equity insurance would be anything more than a war measure. In normal times the equity owner should take his gain or take his loss as it may come. But just as our government today is permitting a manufacturer having war contracts to write off the entire cost of his plant in five years it may also very properly underwrite in some parallel way the war worker in such a plant against loss in providing himself a home, or any other equity owner who provides war housing, which is about as necessary as the factories themselves to the stepping up of our war production.

Don't Sell Laguna

Do you realize that most of the g
taken place during what was know
It's easy to become pessimistic .
optimistic . . . realizing that peo
tion in living . . . and that means
and have people say, "I told you

A. L. STRICK
282 Forest Ave.
P. O. Box 999 — Laguna Bea
"STRICKER BILT IS

Lloyd Babcock landscape ..... 739 Manzanita

Marjory Adams, pastel portraits ..... 501 Coast Blvd., South

and specialties are printed herewith:

Realizing the interest in local artists, a listing of their addresses

ARTIST REGISTER

ONE-MAN SHOWS DRAW VISITORS TO GALLERY

Margaret Wilder Sheppard, George Samerjan Display

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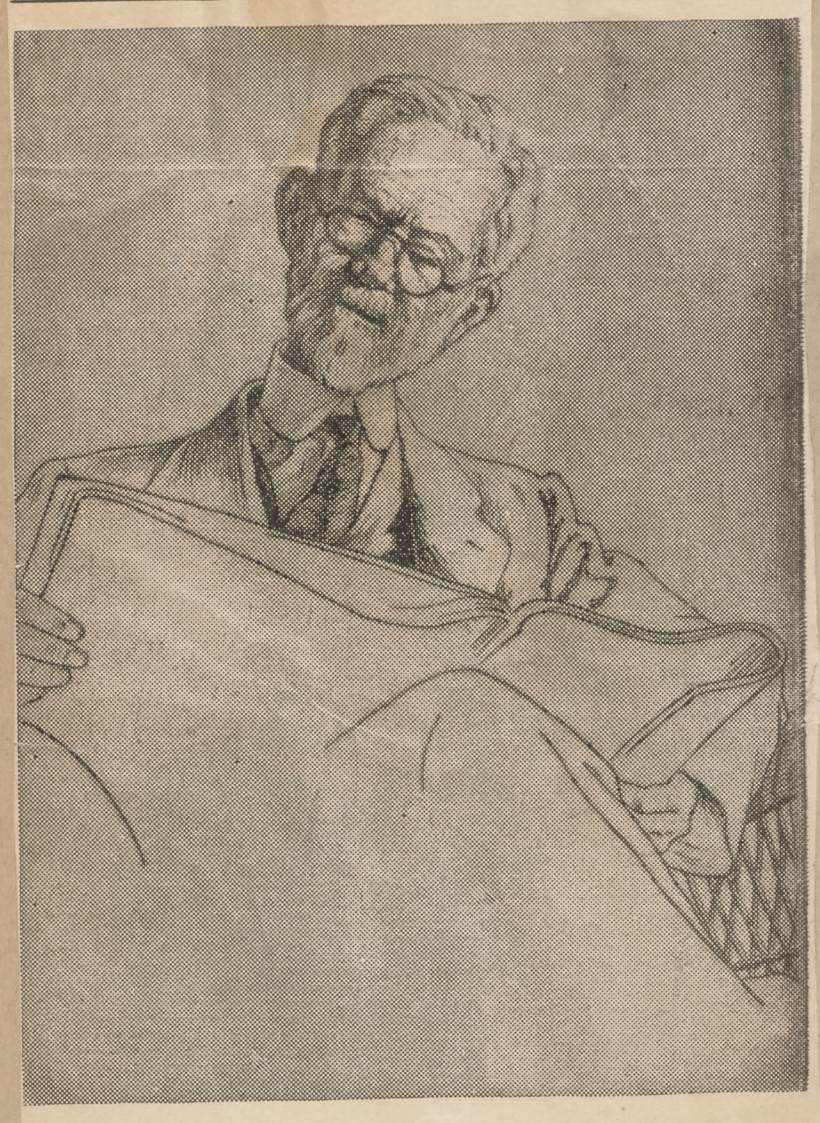
Art Gallery Comments

GENIUS RECOGNIZES ITS KIND EVERYWHERE



In this excellent study of Isaac Frazee, well-loved Laguna character who writes "Lombardy Lane" for the South Coast News, artist Willis Levis has produced an etching faithful to life and of peculiar local interest.

45 PAINTERS ADORN WALLS FOR PRESENT GALLERY SHOW

Number of Popular Artists Contribute Outstanding Works; Display Voted One of Season's Best

By GOUNOD ROMANDY
Second Vice-President Art Association

Forty-five paintings, oil and water colors, comprise the December-January exhibit at Laguna Beach Art Gallery, which starts the new year off with a "bang." It is consistently good, with a wide variance of subject matter intermingling with both schools of art. I was immediately impressed with the liveliness of the different pictures, there being not a dull picture hanging on the walls. Many of the most popular artists of California are represented with many new members, some showing for the first time. Also the jury-free members sent in real representative work, for which we are all gratified, and we hope this will be continued.

Upper Gallery

So, let us look over the show. Galen Doss has a desert picture, "Desert Verbena," as also does Carl Zimmerman.

Nell Walker Warner's picture

(Continued on Page 12)

 Jan 1942

LAGUNA BECOMES BRIGHTER SPOT BECAUSE OF HECKMAN

SO. COAST NEWS

Successful Commercial Artist Climbs to Top Due to Perseverence and Application to Work

By DON W. LEYDEN

A very familiar figure in art and photography circles in and around Laguna Beach for over a decade has been R. Frederick Heckman. He was born in Milwaukee, Wis., at a time when cigar store Indians, bustles, peppermint stockings and bicycles built for two were being discarded as relics of an advancing and a more enlightened American public.

His early education was secured in his home city, but during his teen period he showed a remarkable aptitude for art. At 19, he enrolled at Art Students League and Woodstocks Summer School of Painting in New York. For three years he received specialized instruction in design, composition and technique by some of America's foremost authorities.

Numbered among the faculty was F. Luis Mora, a celebrated South American painter, who together with his father—also a painter—and his brother Joe Mora, whose figure work adorns the Athletic club and now resides at his Pebble Beach studio, designed and decorated the old Orpheum theatre in Los Angeles. Other prominent personnel of the staff were Frank Vincent Dumond, Thomas Fogarty, the illustrator and also the preeminent William Chase.

Fred's outstanding proficiency during the first year at the league earned for him a scholarship for the second year. Further progress entitled him to be selected as one of seven students to receive special instruction in figure drawing and sculpture during the third year.

Upon his return to Milwaukee he hung out his shingle—or should we say palette—and conducted work in a private studio. An advertising firm doing business on a nation-wide scale saw his work—liked it—and induced him to join their force. While in this connection his work was used by Harley Davidson, Holeproof Hosiery, Hamilton Beach and Cutler-Hammer.

One of Fred's admirable traits is his ability to see humor and tell it even if he is the victim of the joke. An instance such as this occurred when in Milwaukee, he received widespread newspaper publicity as a hero at a fire. Working late one night in his sixth floor studio on a rush job he was interrupted by the cry of "Fire." Across the hall was a group of artists—friends of Fred—sketching a nude model.

Fred was credited by the newspapers as having rushed in, quickly gathered the draped model into his arms and hurried downstairs only to collapse on the second floor, where the fire department rescued them a short time later. The payoff came, as Fred admits, that, at the first alarm he had vacated the building in a Charlie Paddock fashion and was entirely clear long before the fire department arrived on the scene albeit the fire station being just around the corner.

California and Fred exchanged nods in 1921. His residence was in Pasadena, but his studio was established at 10th and Grand in Los Angeles. From this studio came excellent works which were used by Lockheed, Douglas, Northrup, Kinner Motors, North American and other plants in the aircraft industry. Southern California Gas Co. and A. T. & S. F. railroad were also listed in his clientele. His layout drawings and model kitchen arrangements published in brochure form by the Gas Co. and distributed by the thousands are considered the acme of endeavor to pique the feminine taste.

Laguna was advanced in art prestige when Fred established his studio at 376 Pearl street back in 1930. He has since then retained his business connections with the aircraft industry, but has also generously contributed to the furtherance of all local art projects. He is vice president of the Laguna Beach Art association and has always given his best efforts to this institution.

A Heckman drawing has for years been used as a cover for the programs of the famous Festival of Arts annual presentation. The sketch heading this column is an example of his efforts to lift art news and information above the commonplace.

Due to Fred's unexcelled success in the field of commercial art one is apt to lose sight of his other qualifications. It is quite true that his rendition of the B-19, which is being reproduced on a quantity basis for distribution to the public, is considered a classic and will live as an accomplishment of this age, yet his skill in the use of oil has produced many fine works. The science of photography is also not new to Fred. In this field his works have been exhibited at the All-American Centennial show at the Biltmore salon and the World's Fair of 1936 and 1940, held in San Francisco.

For hobbies, Fred chooses those requiring skill and meticulous accuracy. Archery, fencing and target shooting with a pistol are his favorites. He also finds time to make gadgets and absorbs great quantities of sea air and desert air in their proper seasons. If at some future time you are fortunate enough to visit Fred's studio, you will find it in perfect order and full of interesting appointments, but above all, you will meet a gentleman of pleasing personality.

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As chairman of Picture Lane committee I wish to report that 125 pictures of Laguna artists (those having exhibiting membership cards), were placed in the windows of Laguna's merchants. Each shop was personally approached and as far as possible a study was selected to tie-in with his merchandise and color scheme. I found keen interest in art and the artist. Many have their pet artist. High key studies were in demand, especially florals and local landscapes and marines. Several shops spent considerable money and time displaying his wares as well as the artist's picture, and it is hoped that more will do so next year. Many outsiders came to Laguna to see Picture Lane in spite of our grave holidays. This year will be a challenge to artists to do unusual work for more than ever we need artistic sparks of color to keep the home fires burning.

It was a pleasure to work with the members of the committee—Baroness de St. Mart, Lucile Delano, Roy Ropp and Harold Myers, who represented the Chamber of Commerce. Each one took interest in the project and assisted in different ways.

I wish to especially thank the artists for endeavoring to raise the standard of pictures by bringing their best work. I realize that this meant extra work to select and deliver pictures to our depots at the Gallery and Chamber of Commerce during their busy Christmas preparations and that alone speaks for the cooperation and good sportsmanship of our artists. Too much cannot be said for the merchants, for it meant giving up precious window space and extra thought in arrangement and they did a good job of it. Mr. Hibbard's easels were priceless and a vote of thanks to him.

ART LECTURE FEBRUARY 1

The first lecture of the year, as announced by the lecture committee will be given by John Hilton on February 1 at 3 p. m. at the Gallery. Feature of his lecture will be an illustrated talk on Mexico. Added interest comes from the fact that he will have a one-man show during February.

The lecture committee, consisting of Lucile de Lano, Corah Wilcox, Lillian Whiting and Virginia Woolley announces that all lectures will be held on the first Monday of each month, preceding the regular tea.

ENTER PICTURES NOW

Artists desiring to enter their work for the February-March exhibition must have their paintings at the Gallery on or before January 26. Jury of selection will be Joan Irving Brandt of Riverside, Carl Hoerman of Riverside and Captain Vladimir Perfilieff.

Art Gallery Comments

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ARTIST REGISTER

Realizing the interest in local artists, a listing of their addresses and specialties are printed herewith:

Marjory Adams, pastel portraits.....501 Coast Blvd., South
Lloyd Babcock, landscape.....739 Manzanita Drive
Ida Randall Bolles, landscape, marines.....1430 Carmelita St.
J. Wilkin Bowman, water colors.....571 Brooks St.
George N. Brown, landscape, figure.....677 Catalina
Gates Burrows, landscape.....330 Cliff Drive
Lucile Delano Chamberlain, flower design, landscape.....465 Hill St.
Katherine Conover, landscape.....South Laguna
Nell Coover, etchings.....541 Coast Blvd., South
Joane Cromwell, desert landscape, marines.....1761 Summit
Frank W. Cuprien, marines, desert landscape.....1619 Coast Blvd., South
W. Galen Doss, desert landscape, marines.....337 Bluebird Canyon Drive
Marjorie Cline Dunn, miniatures.....611 Thalia St.
Alice V. Fullerton, water color landscapes, trees.....220 Cliff Drive
Fern Gary, harbor scenes, landscape, marine.....360 Holly St.
Lee Hayes, landscape, marines.....799 Manzanita Drive
Frederick R. Heckman, commercial art, figure, landscape.....376 Pearl St.
Loren Holmwood, portrait.....506 Glenneyre St.
Clara A. Jehle.....1139 Gaviota Dr.
Amy Kennedy, still life, landscape.....483 Linden
Katherine Knox, boats, water color; oil, still life.....319 Myrtle
Walter A. Lamb, landscape.....589 Brooks
Louise Leyden, desert landscape, trees.....Doheny Park
Charles Burr Maxwell, portrait.....1264 Coast Blvd., South
N. Gail Moulton, landscape.....El Toro
Mrs. B. W. Palmer, still life.....Coast Royal
Capt. V. Perfilieff, portraits.....308 Ocean Ave.
Ruth Peabody, sculpture, figure, still life.....2160 Coast Blvd., South
Julie Raymond, water color landscape.....2060 Coast Blvd., South
William Riddell, landscape, marine.....2007 Coast Blvd., South
Betty Repine Roberts, still life, landscape.....220 Diamond
Ruth W. Rogers, still life, figure.....653 Thalia
Roy M. Ropp, landscape, marine.....484 Jasmine
Lucienne de St. Mart, animal portraits, still life.....102 Rosa Bonhur Drive
Gilbert Sanchez, still life, figure.....441 Locust
Leonard Scheu, water color landscape, figure.....309 Agate
Margaret Wilder Sheppard, water color landscape.....523 Coast Blvd., South
Mary R. Sherer, flowers, landscape.....370 High Drive
George Turland, harbor scenes, landscape.....990 Ocean Front
Mary R. Sherer, flowers, landscape.....370 High Drive
Amy Wallace, landscape, marine.....2040 Catalina
Vonna O. Webb, still life.....546 Coast Blvd., So.
William Wendt, landscape.....2420 Coast Blvd., South
Julia Bracken Wendt, sculpture.....2420 Coast Blvd., South
Lillian Whiting, landscape, marine.....443 Ashton Drive
Corah Wilcox, water color still life.....605 Brooks
Virginia Woolley, landscape, still life.....2056 Coast Blvd., South
Karl Yens, figure, landscape, flower.....2090 Coast Blvd., South
Frances Upson Young, landscape.....264 Cypress
Carl Zimmermann, landscape.....1130 Coast Blvd., North

Festive Frolic Enjoyed by Many Members, Guests

A particularly festive mood permeated the Art Gallery during the recent dance for the members and guests.

There were 160 dancers on the floor swinging gaily, decked in their holiday best.

The upper gallery was decorated in red crystal bells and green with a beautiful decorative effect of brass, and red candles on the buffet table, all achieved by Mrs. W. N. Thompson, member of the general social committee.

Specialty numbers were introduced with prizes for the best man dancer, the best woman dancer and the best couple. One dance featured fortunes for 1942 and in another special dance the price was won by Mr. and Mrs. Charles McCarthy.

The monthly dances have become such an integral part of community life that the last Thursday of each month is eagerly awaited by all the members.

Come join the happy throng Jan. 29, for another evening of fun, with the kind of music you want played.

An even temperature of at least 68 degrees should be maintained for the successful growing of plants indoors.

ONE-MAN SHOWS DRAW VISITORS TO GALLERY

Margaret Wilder Sheppard, George Samerjan Display Excellent Paintings Throughout January

Two good one-man shows are hanging at the Gallery through the month of January and both the debut appearance of Margaret Wilder Sheppard and a return exhibit by George Samerjan have proved attractive.

Margaret Wilder Sheppard, who is showing her work in the entresol is a graduate of the Massachusetts School of Art and attended the Berkshire Summer School of Art.

Paints Sunny World

It is a gay, sunny world that Mrs. Sheppard paints, and she handles her medium with a sure touch, whether she is rendering her subject matter accurately or is spreading fast flowing washes that catch a momentary visual effect or mood. "Aliso Canyon" is an example of the latter, and "On the Beach" is a combination of both. "After the Shower" is a high keyed, swiftly brushed work in which the light beats down upon a pool of water casting sharp shadows which the artist has adroitly put to compositional use.

In "Green Bottle," color is deep and husky in the forms in striking contrast to the light flooded background, and in "Cup of Gold" the brush work is free and strong and the hues of the flower are recreated in livid clarity.

During the past two years George Samerjan has transformed his water color technique from washes expertly controlled to one in which the washes are lush and managed with less restraint. His newest works on view in the lower gallery reflect the spontaneity which results when colors are allowed to flow over the paper and settle wherever capillary attraction dictates.

Strong on mood and atmosphere, many of the paintings are from a series Samerjan painted in Calexico, Tahoe and the Mojave. In the roster of water colors is "And Yet So Still," a wispy scene deftly brushed and marked by an eerie sense of desolation.

Contrasted Mood

In completely contrasted mood is "Sunrise, Grand Canyon" rich in texture, luminous and colorful. Two strong but co[illegible]ingly atmospheric exhibits are "Snow at Al Tahoe" and "Angel's Crest." "Jane" is a beautifully drawn figure set down with a solidity that belies the fluid ease and wetness of the washes.

Among the temperas are two well drawn figure paintings. "Girl Walking in a Starry Night," one of two oils exhibited, is carefully organized in pattern, low in key and compelling in mood.

WHAT ROLE IS OPEN FOR ARTISTS?

Keep Public Bright With Paintings Is Verdict of Laguna Chairman

By LUCILLE D. CHAMBERLAIN
Chairman of the Artists' Encouragement Committee.

It is the eternal cry of the American artist: What role can we play as an artist in war time? What can we do to help our country win the war?

Like any other class of Americans the artist must answer their country's call, not as a group, but as individuals. And while awaiting some specific call, they can best serve their country by being what nature designed them to be, artists. But those of us who can not serve our country in the armed forces can, and will, strive to play our part in holding up the standards of high moral and culture in our own community.

It would be wasteful of a valuable national asset to relegate all artists to painting posters and propaganda. But the creative spirit must be kept alive during the emergency, so that the people can find surcrease from nerve strain of war in the presence of creative beauty. In this connection it is of prime importance that the artist be allowed to function as an artist. The question has been asked: Can art go on as usual? For the good of the nation and the world's welfare, it shall do no less.

We do not need to be constantly reminded that the minds and hands of men are creative and marvelously different and yet somehow alike the world over.

Art can and must serve humanity by keeping our art galleries, museums and art schools open. Art is a form of escape which relaxes us when we are tense, grim and resolute. It is refreshing to the soul. It is an escape from despair about humanity, to appreciate of the various subtle refinements in human sensibility.

We need art as enjoyment and as sanctuary. And to warm our hearts with the endearing affections, to stretch our minds with questing adventures of creative artists.

We are told that in China, classes are held in trenches. Even war can not quench man's love for learning and the arts. In the center of London during the blitzkrieg, art is going on. You must see to it that the artist's sincerity is expected of him and that his unique difference of often non-conforming personality is reverenced and welcomed not suppressed.

Now of all times we must be united, work and strive to do our best works, whether it be canvas painting, sculpture or the crafts. Let us all work together for one great cause. For peace of mind and peace on earth. And we will win.

COMPETES PORTRAIT

Lucille Delano Chamberlain has just completed a portrait of little Bonnie Seidler, daughter of Mr. and Mrs. Kaj Seidler.

ARTISTS MEET FOR DINNER

Fifty artists gathered at the Gallery Tuesday evening, January 13, to enjoy a pot-luck dinner. Special guests included visiting artists from Dana Point Art guild.

The Artists Encouragement committee announced that a showing of self portraits by Laguna artists will be presented during March.

John Hinchman gave an interesting talk on "American Design."

The "Life Class" being held every Friday evening is attracting good turn-outs and further interest is encouraged.

CATALOGUE OF JANUARY EXHIBITION AT THE GALLERY

1. Eugenia Grant.....Chinese Magnolias
2. Karl Yens.....8000 Miles From Home
3. Hanson Puthuff.....Sunlit Heights
4. Charles Keck.....Clouds
5. Donna Schuster.....“Danya”
6. Leonard Scheu (2nd Men., water color).....Laguna Canyon
7. Carl Hoerman (1st Men., oil).....Tepotzotlan, Mexico
8. Marje Good....Still Life with 1850 Goblets
9. Kathryn Leighton.....Col. John F. Jeffers
10. Margaret Wilder Sheppard.....Top of the World
11. Nell Walker Warner.....Pungent Flame
12. Frederick Schwankovsky.....Shack in Carmel
13. Mary Pottenger.....Still Life
14. Fern Gary.....Fish Market
15. Katherine Knox.....Home From the Sea
16. Sueo Serisawa.....Still Life
17. Louise Leyden.....Dancing Shadows
18. Peter Nielson (2nd Men., oil).....Bishop Peak
19. Love Porter.....Long Island Pasture
20. Lindey Field.....Pink Face Baboon
21. Lucile Delano.....Gray Day
22. Helen Rousseau.....Under Construction
23. Virginia Woolley.....Road to the Sea
24. Will T. Chapman....Near Fisherman's Cove
25. Roy M. Ropp.....Late Afternoon
26. Norman Chamberlain.....Winter Strand
27. Clyde Scott.....Our Front Yard
28. Edith Sowersby.....Still Life
29. George Turland..Somewhere East of Suez
30. Amy Wallace.....Symphony in Yellow
31. Helen Smith (1st Men.. water color).....Mesa Farm
32. Edith Waltz.....Still Life
33. Alfred Mitchell.....Orchard in April
34. C. Van Steenwyk.....Oran
35. Galen Doss.....Marine
36. Walter Lamb.....Still Life
37. Carl Schmidt.....Gray Day
38. William Wendt.....Defying the Elements
39. George Brown.....Chrysanthemums
40. Aaron Kilpatrick....October, Owens Valley
41. Charles Bradley.....After the Storm
42. Burt Procter.....Fishing Boats

JURY OF SELECTION

Louise Leyden Katherine Knox
George Turland

ENTRANCE GALLERY

Margaret Wieder Sheppard.....Water Colors

LOWER GALLERY

January—George Samerjan.....Water Colors—Tempera

VIRGINIA WOOLLEY, ARTIST

By BESSIE L. BENEDICT

"Prosperity was the first title I chose for my picture as I could look through the window of my new studio and see new houses, while on the window sill was a letter of good news and the vase of morning glories, which were a symbol of prosperity to me. However the painting itself indicates my reason for calling it "From My Studio Window."

The soft southern voice of Miss Virginia Woolley, renowned artist of Laguna Beach, rose and fell as she spoke of her work which hung in the California Artists' exhibit at the San Francisco exposition.

This picture, one of eighteen selected from this district by a jury, would delight the most understanding lover of form and color and would be a daily inspiration to see.

"When doing 'Little Boy Blue' from Eugene Field's poem I hunted all over town to get a red ball as described. I waited months to get the right color. I could not find a toy soldier at all. It was not as now, when almost every counter in the department stores are full of war-like figures, so I used a soldier tooth brush holder. The little dog model proved so real even the cats spit at it. I enjoyed painting that picture," she mused.

Her enthusiasm for her work is always evident as she shows guests through the studio. She makes a gracious hostess eager to please. When questioned, Miss Woolley's soft brown eyes look quietly and steadily at one as though studying a subject.

The pupils in her art classes are unanimous in their praise of her understanding support of their best efforts and her gentle manner when teaching.

Miss Woolley was born in Atlanta, Georgia, where she later attended school.

"One day when I was in second grade," she said, "we were told to draw from a copy. My work was chosen as the best and put on the blackboard. This so inspired me that I made up my mind that I would be an artist. Later I attended Chicago Art Institute. After I finished college I studied in Europe for three years. I came to Laguna nineteen years ago to visit my brother and have lived here ever since. I need to return to Georgia about every five years to refresh my memories with the scenes of my childhood. When I see magnolia blossoms and moss draped on the trees and talk with the old colored mammies, I feel at home again."

Her wistful voice revealed the fact that Georgia still calls to her.

"When in Georgia eight years ago I was commissioned by the government to do some historical work for the state. I painted the old Jarrett Manor which is back in the Georgian mountains. The original chimney built by the Indians was still intact. The grounds surrounding the house were dotted with holly, pine and pecan trees. Wisteria vines were climbing over the porches.

"I lived there while painting the picture to get the amosphere of the place. My stay there left a yearning to return."

Miss Woolley is a loved character in Laguna and a leader in the art activity. Curator of the art exhibit of Laguna's hitherto annual Festival of Arts and Pageant of the Masters, she has been tireless in her efforts to make it a success.

She said of it, "Last year was

NOTED ETCHER IS EXHIBITOR

June 26-36.

By VIRGINIA WOOLLEY

Etchings by Arthur Heintzelman on exhibit this month at the Art Gallery should find a home in which to remain in California, their quality adding to any collector's folio.

Rarely does an etcher so successfully interpret character in his heads as does this well known etcher. He has done portraits of many celebrities in America and abroad and examples of his work are to be found in all important museums at home and in Europe.

This is the first time his etchings have been shown in California and from the Laguna gallery they will be taken to Los Angeles and exhibited in other galleries.

Among the honors Mr. Heintzelman has received are: member A. W. A., Chicago Society of Etchers, Metropolitan Museum of Art (fellow for life). He won the Logan prize at Chicago for three years, the Barnett prize at Brooklyn, the first prize given by the California Society of Etchers in 1921, and the Noyes prize at Brooklyn in 1924.

Exhibition of Photography

A letter from Ted Cook assures us of a very fine exhibit for the lower gallery. At present, the fifteenth all-American salon is holding an exhibit in Los Angeles. Through Mr. Cook and the Los Angeles Camera club, we shall be enabled to show some 100 examples of these excellent photographic prints during the month of July.

ART NOTES

Despite the inclement weather, attendance at the Gallery has been good. Visitors from all parts of the globe continue to visit the Art Colony and sign their names in the Gallery's Guest Book. During the past week two paintings have been sold from the current exhibition, attesting the satisfaction and pleasure the public are receiving in viewing this exhibition. The paintings sold were "Near Pasadena," by Lee Hayes and "Bird Rock, Laguna," by Gounod Romandy.

Artists desiring to send their paintings to San Diego for the San Francisco Fair, may leave them at the Art Gallery, on or before Jan. 7, 1939. A small transportation fee will be charged by the Art Association.

A GLANCE AT THE ART GALLERY

Apr 1939

By HaHo

From finger paintings by the children in the kindergarten to mechanical drawings and house plans by the seniors is what you'll see in the downstairs section of the Art Gallery. Laguna elementary and high schools have the whole place devoted to their art work. It will be there through April 25.

It is a fascinating display with several selections from each grade showing so effectively the growth of talent as you pass from one grade to the next.

There are also exhibitions of work from the shop; wooden bowls and candlesticks; metal worked into book ends. Original stencil designs have been used on aprons, beach bags, luncheon sets and place mats. Each selection shows real ability.

We were surprised ourselves when we looked over the guest book and found we'd received people from twenty-two different states this month. We've had callers from three foreign countries and one Territory this year so far, which is rather good for war-time. Switzerland, Holland, Denmark and Hawaii are represented.

Amy Kennedy, one of our local artists, is having a creditable one-man show this month at the Woman's club.

Entries for the next show are coming in every day from all over the country. It is to be our second National Print Show, the last one we had was in 1938. There will be lithographs, etchings, woodcuts, and some drawings.

The jury acting for this show will be Arthur Millier, printmaker and art critic of the Los Angeles Times; Paul Landacre, nationally known print maker also from Los Angeles, and Peterpaul Ott, sculptor and print maker who lives here in Laguna.

If you have some notion about artists not being able to do anything but creative work you ought to come by and see Corah Wilcox, Oswell Jackson, Louise Leyden, Norman Chamberlain, Minnie Hevener and Virginia Woolley, all local artists, working on the skylight this week. They are climbing up and down ladders, working on a scaffolding, taking off the old water-stained and sun-burned cloth which tones down the light, and putting up new, clean material in its place.

Of course the president, Frank Hevener, is right there with the rest of them, working and looking after things.

42 PAINTINGS ON DISPLAY

February-March Gallery Show Is Selected

With Donna Schuster, Will Howe Foote and Orrin White as the jury of selection, 42 paintings were winnowed from more than 100 entries submitted for the February-March exhibition of the Laguna Beach Art association.

The three artist-jurors awarded first honorable mention to George Samerjan of Hollywood for his water color "Trout Creek, Lake Tahoe;" second mention to Alfred Mitchell of San Diego for an oil "Bait House;" and third mention to Emily Syminton of Los Angeles for her painting "Street Scene."

Conservative Exhibit

The exhibit, which is predominately conservative, reflects however, most of the techniques, trends and styles currently enjoying favor in America.

Furnishing a traditional background of sound academic painting are excellent examples of Hanson Puthuff, Aaron Kilpatrick, Frank Cuprien, Karl Yens, Paul Lauritz, Jack W. Smith, John Hubbard Rich, Nell Walker Warner and Orrin White.

Local artists represented are Alden Bryan, Betty Repine Roberts, Fern Gary, Frederick Heckman, Mary Sherer, Virginia Woolley, Joane Cromwell, Amy Wallace, Marian Curtis, George Turland and George Brown.

In Modern Group

Representing the modern group are works by Lindsay Field, Don David, Helen Rousseau, Hans Burkhardt, Rex Brandt, Earl Vince Murphy and David Scott.

Other artists represented are Helen Smith, Jessie Ray Dewitt, Carl Schmidt, Marian Raulston, Nellie E. Ziegler, Donna Schuster, Frederick Schwankovsky, Jean Dupuy, Charles Keck, Kathryn Leighton, Burt Proctor, Nina Sloan and Carl Zimmerman.

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VISITORS IMPRESSED WITH GALLERY SHOW

Three One-Man Shows Are February-March Offering With Oil Paintings, Water Colors Featured

By VIRGINIA WOOLLEY

During the first week of the March-April exhibit at the Art Gallery I have made notes from conversations with visitors who readily express their views on art in general, and on the pictures of their choice in the current show.

Some of these comments may be interesting to pass on to you, and if you have not already been up, I hope to see you here during the next week to talk over the pictures.

Sueo Serisawa was given first mention in oil for his "Portrait of a Singer." This painting is reproduced in the January issue of "The Art Digest." The article which accompanies it says, "This young Japanese artist paints not for effect, but like Renoir, for the simple joy of painting. He paints intuitively, modestly and instinctively with a real love for both his craft and his subject."

Helps Red Cross

The Art association was proud to send to the local chapter of the American Red Cross a check for the sale of one of Serisawa's paintings. He recently donated it with the wish that the entire proceeds raised on bids be given to the American Red Cross. Mr. Byron Swearingen is the lucky and proud possessor of this beautiful still life.

On Dec. 7 many Americans were paying tribute to one Japanese in the Los Angeles Museum of Art for Serisawa opened a very fine one-man show there that day. In commenting on this occasion after high praise for the work of this young artist, Arthur Millier, art critic for the Times gives us this fine thought, "Art itself will always rise ultimately, above the battle. For art, if great enough, speaks not to race or party, but to the soul which is common to all mankind."

Wins Second Mention

Carl Schmidt, who usually paints landscapes, has won second mention in oil for a very popular subject, and extremely well done, "Grandmother's Clock." On a chest of drawers, keeping company with the clock is an oil lamp and old-fashioned vase.

Helen Smith, who has climbed high in her art these past years, received first mention for her "Canal at Night," in water color class. Mrs. Smith lives in Balboa and loves to paint there. You can find her almost any day around the fishing piers, reproducing in her clever way life among the fisher folk.

Laguna's Katherine Knox, known especially for her boats, this time has surprised all with a pattern of trees, "Sycamores in the Canyon." This won for her second mention in water color, and is liked for her use of fresh, clean color and a fine feeling for design.

One-Man Shows

The three one-man shows are especially attracting notice, and to have expressions of choice gives me the idea of what the general public likes. Upon entering the gallery almost invariably I hear "Wonderful opalescent light; the ocean as I love it," for the entresol contains seven of Frank Cuprien's paintings, four of which are of his usual glowing color, at sunset. But one is called "The Dream Ship," quiet and very serious in greys. This is proving to be much of a favorite. Only one subject is other than his usual marines, "Upper Region." which creates the feeling of height and space, painted in the Alps.

In the lower vallery, never neglected these days since its reconstruction, Karl Yens has two walls well hung with a group of water colors, as well as a few oils. Expressions of great delight I hear invariably, and praise to this artist who is master of water color. I think most popular is one study of pansies, or perhaps one of a white gardenia, a poem someone called it. Of the larger pictures one called "In Safe Shelter," draws an audience, for it shows a simple subject, beautifully portrayed with great skill in treatment.

Paints of Adventure

John Hilton of Thermal, who usually paints his beloved desert, explains his Mexican group as result of his recent great adventure into Mexico and to try something different. I think the most popular of his canvases shown here is "Alamos Morning," which is the front of the cathedral in the little town of Alamos of which he told so many interesting things in his lecture in the gallery February 1.

These three one-man shows will continue through February. On March 1 they will be replaced by water colors by Helen Smith and Katherine Knox, and also by the first exhibit of its kind given here.

Arranged for by Frederick Heckman, chairman of exhibits, and under leadership of Lucile Delano, chairman of artists encouragement group, local artist members will let the community know how they look to themselves, or to others, in a self-portrait show.

BRUSH TIPS

By JOANE CROMWELL

An ardent young artist student writes me: "How can I become a great artist?"

Even if I were gifted with the skill and blessed with the knowledge necessary, it would take volumes to answer this question. But I'll try and say it all in a few words:

Learn to paint a glorious, shimmering sunset like Frank Cuprien; a golden, living autumn landscape, like Anna Hills; a breath-taking marine like Galen Doss.

Learn to paint the hopes and philosophies of man, as does gifted Karl Yens; the towering hills with bold, frank strength, like William Wendt.

Learn to paint human nature with honest, skillful strokes like Elanor Colburn. Find the sure, broad skill of Thomas Hunt with his boats at peaceful docks.

Learn to paint the eternal silence of the mighty desert with the faithful and learned skill of William Griffith; strive to acquire the active, versatile talent of Roy Ropp.

Learn to put on your canvas vibrant, breathing color like Ruth Peabody. Learn to paint trees that seem to move with skillful atmospheric effect like Alice Fullerton.

Let your imagination aid sure, bold brush strokes like Seymour Paul. Learn to paint a mission with the strength of Grace Vollmer; learn to paint with the beautiful skill of Virginia Wooley.

"Talent is that which is in a man's power; genius is that in whose power a man is." (Lowell.)

Next: Thoughts on Landscape Painting.

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Sept 6-42

Art Carnival at Laguna Given Repeat

LAGUNA BEACH, Sept. 5. (Exclusive) — Again this weekend, today, Sunday and Monday, the Art Gallery grounds present a gala appearance as artists of Laguna Beach hold a repeat presentation of their carnival, first staged in July.

It is expected that several new features will be added in the way of craftsmen. Fredericks and Miss Olsen will paint and sketch portraits; Louise Leyden will paint scenes around the gallery; Worthington will demonstrate his Aztec clay which can be glazed and needs no firing; Mrs. Gene Douglas will exhibit the art of weaving and Oswell Jackson will demonstrate Italian gesso and peasant art.

The exhibits will be open free from 12 to 6:30 p.m.

The regular monthly tea will be held tomorrow from 3 to 5 p.m.

THREE ARTISTS IN GALLERY DISPLAYS

LAGUNA BEACH, July 8.—Etchings by Hutton Webster, jr., oils by Alfred R. Mitchell, and water colors by Chiutah, a young Taos pueblo boy, make up three new one-man shows now on display in the lower gallery of the Laguna Beach Art association on Cliff Drive.

Webster, who at the present time makes his home in Menlo Park, studied in Greece, Italy, France, Spain and England. Though still a young man his work has won him a number of coveted awards including the Pulitzer prize, the Tiffany Fellowship, the Hallgarten prize and prizes given by the National Academy of Design.

Devoted mostly to landscapes are the 12 paintings shown by Alfred Mitchell, widely known San Diego artist. His paintings have hung in the leading galleries of the country, and some of them are now part of public privately-owned collections.

Attracting much attention are the colorful and interesting water color drawings of the young Indian painter Chiutah, two of which have already been sold. He attended the U. S. Indian school at Santa Fe, specializing in wood carving and painting, and is now an instructor of art at the same school.

Heading the list of prominent visitors at the gallery over the week-end was Norman Rockwell, nationally known New York artist and illustrator.

Other out-of-state visitors included A. W. Myer, Amsterdam, Holland; Ellen Brainard, Fort Collins, Colo.; Sophie Bjork and Bobby Bjork, Serling, Colo.; L. Roebuck Keeler, Evanston, Ill.; Alma B. Levy, N. Y. City; A. Louise Flint, Washington, D. C.; Mrs. Elmer E. Bloom, Hutchinson, Kans.; Mrs. E. W. Hanle, Great Falls, Mont.; and Alice Glasow,, Bellaire, Ohio.

HINKLE HEADS ART EXHIBIT

LAGUNA BEACH—Clarence K. Hinkle, well known Santa Barbara artist and former resident of Laguna, was named chairman of the December-January exhibition of the Laguna Beach Art association at a directors' meeting Thursday evening at the gallery.

The new exhibit opens Wednesday, Dec. 2. Serving with Hinkle will be Helen Smith, Balboa Island; Milford Zornes, Claremont; Seymour Paul, Laguna Beach and Ruth Powers Ortlieb, San Diego. Virginia Woolley and Alice Fullerton were named alternates.

Two separate collections of photographc studies, one submitted by George Hurrell and the other by Wilton Carneal, both of Hollywood, will be featured in the lower gallery next month, it was announced. Also a collection of paintings submitted by the Spectrum club of Long Beach.

FRIEND PAYS HIGH TRIBUTE TO WILLIAM WENDT, A. N. A.

By EVERETT CARROLL MAXWELL
(Reprinted from the California Graphic)

No painter who has worked in California over a period of time, with the possible exception of the late William Keith, has so indelibly influenced the art of the West as has William Wendt.

Locating in Los Angeles a decade or more ago, he found our art interests loosely organized and our artistic development halting and uncertain. Artists worthy of the name could almost be counted on the fingers of the two hands. Many of our strongest painters of the present day were then struggling between commercialism for a livelihood and the honest desire to paint easel pictures that would pass a jury and be hung in public exhibitions.

William Keith and his followers were a product of the European-American Hudson river school of buck-eye painters, who were lured westward by the dramatic splendor of our colorful scenery. Later, Keith became a poet in pigment and his influence upon our landscape painters was one of lyric quality. He dramatized nature in a low key and climaxed his performance with a touch of explosive color—often majestic and amazing.

When the influence of the impressionists began to be felt throughout America, and the light was let into landscape painting, our artists saw with a new and enriched vision, and their chief concern became the rendering of the difficult aspects of sunlight and air and the contrasting color of shadows.

It was at the beginning of this revolutionary movement that William Wendt first loomed large and important upon our California art horizon. He came among us a combined product—a finished landscape painter. He looked about him and was captivated by the possibilities of our landscape. He made a mental survey of our art culture and the quality of genius evidenced by the sincere but struggling art workers he found about him on every hand. They flocked to him as to a prophet—and they were not disappointed. Wendt has ever had the courage of his convictions. He was not afraid to speak his mind. If a work was dull and meaningless, he said so. If, on the other hand, he saw promise of future merit, he praised and encouraged.

He could have so easily remained aloof and pursued his own assured course of fame; but he chose rather to assume the burdens of leadership—to instruct, to guide, to organize. Much of his valuable time and no limit of his energy and strength were sacrificed to lay a solid foundation of art appreciation and technical knowledge for our present day promise of a definite and lasting structure upon which to found a school of California painting. He vitalized our art expression, while his predecessors had served only to depict its linear and poetic moods.

Twenty years ago public exhibitions were just becoming a reality in Los Angeles. At that time the "Painters Club" —, composed largely of amateurs—was the only art organization in Los Angeles, worthy of attention. Due largely to Mr. Wendt's efforts and public spirit, this was soon developed into the California Art club, which for many years was the most important concentrated art movement on the coast. Its annual exhibitions were criterion of our cultural development in the realm of the fine arts.

He further allied himself with a group of younger or less experienced painters — sketching with them, pointing out errors and encouraging them to a better understanding of their craft and a finer appreciation of art as a dynamic social factor. Practically each of these men are now nationally known figures in western art. Much laudatory copy has been written about Wendt as an artist. Outstanding as he has been and still is, this was only natural in a rather barren field of art productiveness.

The artist's personal traits and great technical knowledge combined to stamp his works with strong, dominating characters. In exhibitions there is no mistaking a Wendt canvas. Others have painted in his manner, but none in his spirit. He saw the low valleys, wooded canyons, rolling barren hills and oak-dotted meadows of the Southland in tones of golden browns, dull yellows, bronze greens and dusty greys. A patch of crystaline blue sky with lazy, lonely clouds—moving slowly—characterized many of his best known works.

It has been said of Wendt that he paints with his head rather than with his heart—meaning, I presume, that often his knowledge of painting dominates his poetic inspiration. Personally, I would not deem this a fault—even if it were a fact. Occasionally I have taken exception to some of his compositions—but I have never failed to thrill at the mastery of his color and draftsmanship. He paints our low hills so that one may walk over or around them; skies that are not merely a painted drop-curtain; foregrounds to be walked upon—a rare feat, my mad masters.

Most phenomenal of all, he has, in his canvases, caught and portrayed the strange brooding melancholy that hangs like a pall over our southern landscape—a saddened landscape made mellow and lovely through heartache and disappointment.

Thus we see how William Wendt's contributions to our native art has been twofold—as a fine painter and a maker of fine painters. No greater tribute can be given!

TIMES ART CRITIC WRITES TRIBUTE TO WILLIAM WENDT

Well-Known Artist Has 92 Paintings Hung in Stendahl Galleries for Month of March

William A. Went, prominent Laguna artist, was guest of honor at a tea and reception at Stendahl galleries, Los Angeles, Sunday, where he has a striking show of 92 paintings.

Writing of Artist Wendt in the Sunday Los Angeles Times under the caption "Wendt Offers Largest Show of His Career," Times Art Critic Arthur Millier, said:

Ninety-two paintings by William Wendt, A. N. A., California's foremost landscape painter, are at the Stendahl galleries. They form, in his 78th year, his largest and most representative exhibition.

Wendt's principal subject is the landscape of Southern California at all seasons and times of day. From the earliest picture, dated 1912, to the latest, dated 1941, he has painted that landscape with reverence, sincerity, humility, consistency, poetry, truth and talent.

He has never been entirely in fashion, his work being neither nimble nor smart. Nor has he ever been quite out of it, there being always a quiet following for deep sincerity.

His painting offers no flights of fancy, yet it is seldom without a sober sort of poetry, like in fine, familiar hymns. The emotion which molded these painted hills, these deep and beautifully measured skies—what can it be but gratitude to the Being who made them?

Wendt has lived through an era of artistic revolutions without once feeling the desire to revolt. His earliest paintings, weaker but more lyrical, grow naturally into the strong structures of the middle works and the broad patterns of the late ones. The tapestrylike style in which Wendt paints has never become mannered because he has never felt he knew as much as Nature.

Humility, sincerity, reverent imitation—these alone will not make fine pictures. Wendt's eye, heart and mind see, feel and choose things which are strong and beautiful and his character support these natural inclinations.

An artist who has so survived the winds of fashion can scarcely fail of a lasting place in the history of American art.

Miss Woolley Is Made Curator at Laguna's Gallery

Virginia Woolley, well-known Laguna artist, has been appointed by the board of directors of Laguna Beach Art association to the position of art gallery curator, Gates Burrows, association president, announced today.

Miss Woolley takes the place of Jessie Riddell, who has been curator for the past two years. Mrs. Riddell will soon be married.

Miss Woolley said the gallery hours have been changed. Beginning today the gallery will be open to visitors from 12 to 5 o'clock, and will be closed all day each Monday.

BUFF, DOSS EXHIBITING FINE ART AT GALLERY

1942

By LEONARD SCHEU

Conrad Buff, whose prints are shown this month in the guest gallery of the art association, is a master of lithography who is represented in the permanent collections of the British Museum in London, the Metropolitan Museum, the National Gallery in Washington, the Boston Museum of Fine Arts, the Chicago Art Institute, and most of the other important museums of this country.

There is nothing experimental about these prints; they show beyond question that the artist, thru his command of lithographic processes, is able to present and preserve the stamp of his individuality.

This mastery is evident (even to people who know little of the technical difficulties in making a print) in the fine and various design, and organization of forms, the strong and telling pattern, and the wide range of tone from deep rich blacks to subtle greys.

Not all of these prints are black and white; many are in color. And that color has a clarity and soft velvety quality which is most unusual and charming. The artist's deep interest in any sympathy for his Indian subjects is self evident. This is also shown in the children's books by Mary Buff which Conrad Buff has illustrated so beautifully.

Several examples of these illustrations are to be seen in the exhibit. "Dancing Cloud," the little Navajo boy, is known to most of the children of the west, and is to be found in libraries throughout the country.

It is as a graphic artist that Conrad Buff is seen in this exhibit, but his ability as a painter in tempera is also outstanding. He is well known for his murals in the National Bank in Phoenix, the Edison Co. building in Los Angeles, Santa Monica high school, and other public buildings in the southwest.

Galen Doss, one of Laguna's best known and favorite artists, is showing in the guest gallery with Conrad Buff. Although Mr. Doss is principally known for his marines, landscapes are included in the show, and one of the best pictures in the exhibit is "Top of the World."

The fine tonal qualities throughout this picture sustains the lyric mood, from the finely painted foreground to the distant rustling trees through which two figures are walking. Mr. Doss is one of the few artists in the community who is capable of handling a large canvas. He is adept at catching the movement of water, which is itself a prime requisite of marine painting. His seas are not static.

There are many marine painters who are merely satisfied with the painting of reflected light and miss the weight and movement of the sea itself. Mr. Doss does not fit in this category.

He is interested in trying for the fleeting atmospheric effects which, with the attendant difficulties of reducing unruly nature to an ordered composition, are a part of good marine painting. This exhibit has just been brought from Long Beach, where it had a very successful showing.

Art Association Can Now Clear Mortgage on Gallery

With $785 already in the treasury of the Art association from the auction sale of small pictures last Saturday evening at the gallery, the association expects to pay the entire balance due on the mortgage some time this month, officials stated yesterday.

A few dollars from out of town bidders are still due, nd with the recent gift of $100 from Slim Summerville the total on hand will be sufficient to pay the mortgage, it was said.

Miss Maude Robertson, treasurer, will make the report at the next meeting of the board of directors on March 11.

An enthusiastic crowd attended the auction, Chuck Reisner, popular member of the Colony who commutes to his directing job in Hollywood, taking the place of Slim Summerville as auctioneer.

Mrs. Reisner, strolling about the gallery, admired and purchased two canvasses. They were L. D. Langworthy's Siamese cat picture, "Bored," and Ivan Bartlett's "Castor Bean and Santa Inez."

With the small pictures entirely auctioneed off, the February-March exhibit pictures are back in their places.

3/4/37

FORTY-EIGHT ARTISTS EXHIBIT AT GALLERY

Forty-eight artists are represented by their paintings and water colors in the June-July exhibition now open to the public in Laguna Beach art gallery, Virginia Woolley, curator, announced today.

The jury for acceptance and award numbered Alfred Mitchell, chairman, San Diego; Mary Pottenger and Leonard Scheu, Laguna Beach.

First mention in oils was awarded William Wendt's "Woodland Symphony," and second mention in oils was given Flavio Cabral, "Tranquil Mood."

First mention in water colors went to Ann Knowles, "Old Adobe," and sec[illegible]nention to F. Schwankovsky, "Noon Recess in an American School."

Two guest artists have been invited to display their work. They are Loren Barton, "Adelia and Mary," and Irene B. Robinson, "Winter Roses."

Jane Poyer has two pieces of sculpture on exhibit, "African Love Birds" and "Jungle Mother."

Shown in the entresol this month are water colors by Lucille DeLano Chamberlain, and in July the entresol will feature water colors by Leonard Scheu. Water colors in the lower gallery through June are by Charles Keck, to be replaced in July by oils by Flavio Cabral and Marylka Majeska.

FEBRUARY GALLERY EXHIBITS PLEASE LAGUNA VISITORS

Variety of Subjects Shown in Oils and Water Colors by Local Artists Balances Art Show

Continued from Page 1——

cent resident of Emerald Bay, shows "Mac," a portrait sincere and solid which reveals her ability as a draughtsman and a delineator of character. One of the most successful of the portraits is from Donna Schuster, whose "Rose" is a beautiful thing, lovely in color and vibrant with life.

Another worth-while portrait is "Roma," by Elsie Palmer Payne. "Judy," by Russell Iredell stands out in clearness and simplicity of treatment. Fine effect is attained in pastels of two colors. This received honorable mention. One of the novelties is in colored chalk, "Doris" by Norman Chamberlain who has used a mirror which reflects the subject and a confusing number of trifles. "Old Henry," by Peter Nielsen and "George," by Lockwood Moss are both strong character studies, very well done.

Flowers Featured

Flowers marvelously natural and cleverly displayed in a number of canvases, form a brilliant part of this show. Glen Kantner, a Glendale artist, has sent a study of zinnias, in clear color and natural arrangement. "Chinese Magnolias," a pastel by Eugenia Grant is of rare beauty in the simplicity of treatment. "Geraniums," by Bernard Wynne is one of the most original and effective of the floral pieces. The painting of reflected color in the bowl is dextrous and effective. Mary Shively's "Victory Garden" and Mary Sherer's "Bouquet" should not be overlooked and Clare R. Ford's "Cherokee Roses" are especially successful in color and delicacy of treatment. Florence Tompkins has a cluster of "Chrysanthemums" so splendid in color that the canvas has a special place on a screen. On the other side of this same screen is a really delightful picture "From Marine Drive," by Frederick Schwankovsky, who has true artistic vision and keen color perception.

An outstanding canvas is "The Lineman," by Edson Rorabeck which received honorable mention in oil. This is a fine example of realism, distinctly modern in subject, strong in drawing and truly human.

Studies of Boats

Studies of boats are distinctive in this collection of late work by Southern California painters. "Fish Harbor Boats," by Katherine Knox is a strong composition. "Talking It Over," by Helen Smith also is noteworthy. Burt Procter's "Fishing Boats," George Turland's "Old Fish Dock, Gloucester" and Irving Manoir's "Drying Sails" have the scent of the sea and all are admirable.

Peterpaul Ott is the only sculptor represented, but his two pieces are most successful. "The Dancer, Harold Krautsborg," is a large bust extraordinary in the modelling and pose of the head. The detached hand gives the suggestion of dancing. "Just Twelve," is a lovely little bronze figure of girlhood, slender and graceful.

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LAGUNA BEACH, CALIFORNIA, FRIDAY, DECE

FESTIVE AIR PREVAILING AT ART GALLERY OVER HOLIDAYS

(Continued from Page 1)

surely as does a writer, or a speaker. There are those whose work needs more time to analyze than others whose pictures are more easily understood.

I find it extremely interesting having visitors vote for the pictures of their choice. They feel happy in being asked to express themselves, and often I am amazed at the reaction to certain works and reasons for their decisions. Healthy discussions often occur, friends and families voting for absolutely different types of art.

If pictures could tell of their creators, and under what circumstances they were created it would be surprising, I am sure. I have in mind one painting shown in this exhibit, and a letter which came from the artist. This man has never been near an art school "except the great out of doors," for he lives on a ranch and has made many valuable notes of the wonders that take place at dawn while riding his tractor, or at high noon, or when the sun is setting across his beloved fields—notes of the dramatic changes in color and getting the form of all nature about him. This artist is William Thompson, and his painting is called by him. "I Love Thy Rocks and Rills." His philosophy of life is wonderful, and I would like to have you know him, but I will give a little of his letter. He explains the "Why" of the direct approach to his work:

"For many years I was in the field, as an engineer surveying-construction, railway location, etc. Now when I see a mountain range or slope or a depression, I see a watershed, and contours, places where sharp curves for a road or long easy grades for locomotives to descend, or sites for bridges or rocky trails to summits and what-nots that confront the engineer at every step.

"I cannot paint a tree nor do I care to, yet I must learn. I began to wonder why I disliked to paint trees, though I like them for their shade. This is a bit of interesting self-analysis: For many years during surveys, trees presented problems to me which problems I either had chopped down by my axmen or calculated by mathematics how to carry my invisible survey line past the trees. So now, in my subconsciousness, a tree is at once an enemy, to be chopped down so that I may see beyond and measure my line. I needs must now consider my trees as friends, and regret to having chopped down so many of their cousins and so learn in a friendly way that a tree is a thing of beauty. I feel definitely there are no confines to art—no rules—for:

"'If she be not fair to me
What care I how fair she be'."

It is a privilege to know these artists, and also make friends with those who sign our guest book. And by the way, there are signatures from practically every state, and some foreign countries.

This is the privilege of all Laguna, and I trust you will find the time to come and plan to linger. The gallery is open daily from 11 to 4, and every Sunday tea will be served, informally, except on the first Sunday in each month, as has been the custom for years, when certain organizations and clubs of Laguna generously sponsor the teas.

You will find art magazines and books on art, for your benefit. The gallery extends best wishes to all for a Merry Christmas and very Happy New Year.

FESTIVE AIR PREVAILING AT ART GALLERY OVER HOLIDAYS

By VIRGINIA WOOLLEY

Make a date with your friends to meet you at the Art Gallery some day during Christmas week. The one-man shows end January 1—the work of Werner Phillip and George Post, both noted San Francisco painters, and both exhibits here are excellent.

The current exhibit in the main gallery offers the most diversified and interesting hanging in some time. The artists show a determination to do their part to stand together, and make the gallery a place to attract visitors more than ever, by filling it with their very best efforts, but they need applause, and attendance is sadly off.

With fewer out of town visitors we look to the Laguna people to come more frequently to this fine gallery. They will be rewarded, even if it is an effort to climb the hill, for with this present exhibit I have been gratified to note the return of many of the visitors. One member brings her knitting, and when weary of standing, she sits, knits a while and studies a certain picture, then wanders a bit farther along the line.

Artists who are sincere in their work endeavor to bring a message in their chosen medium, just as

(Continued on Page 2)

Art Gallery Comments

EXHIBITORS AT APRIL-MAY SHOW AT LAGUNA ART GALLERY

1. Eric St. Clair.....For the Duration
2. Anne Knowles.....Still Life
3. Byron Swearingen.....Mrs. Brown
4. Eugenia Grant....Triumph Over Darkness (First mention, water color)
5. Marjorie Mathews..The Sun Shines Bright
6. Mary Pottinger.....Magnolias
7. Lucile De Lanano.....The Old Oak Tree
8. Burt Proctor.....The Fisherman (Second mention, oil)
9. Louise Leyden.....California Desert
10. Jessie Arms Botke....Greater and Lesser
11. George Samerjan.....The Bianchi Ranch (Second mention, water color)
12. Ruth Peabody.....Sleeping Starlight
13. Norman Chamberlain.....Still Life
14. Margaret Wilder Sheppard.....The Green Bottle
15. Alexandra Bradshaw.....Mission Beach
16. Sueo Serisawa.....Still Life
17. Ejnar Hansen.....Janet, Guest Artist
18. Gilbert Sanchez.....Family Portrait
19. Vera Keyes.....A Little Bit of Heaven
20. Dot Perpall.....The Old Homestead
21. Bill Paul.....Mackerel Canneries
22. Nicolai Fechin.....Unfinished Portrait (Guest Artist)
23. Frank W. Cuprien.....The Inrush
24. Helen Smith.....October Afternoon
25. William Dampier.....Bennington Jug
26. John Hubbard Rich.....Girl With Fruit
27. Lucienne de St. Mart....A Simple Bouquet
28. Lee Hayes.....Coast Royal
29. Katherine Knox.....Live Bait Boat
30. Peter Nielsen.....Malibu (First mention, oil)
31. Carl Schmidt.....Jones' Barn
32. William Wendt.....November Days
33. Sam Hyde Harris.....Golden Afternoon
34. W. Galen Doss.....Laguna Countryside
35. Betty Repine Roberts.....Desert Palms
36. William P. Krehm.....Peaceful Shadows
37. H. Burkhart.....Still Life
38. Karl Yens.....The Glory of the Morn
39. Mayer Kaukman.....Boat Island
40. Russell Iredell.....Once Upon a Time
41. Leonard Scheu.....Summer
42. Roy M. Ropp.....Edge of the Village
43. Charles Bradley.....Sunlight and Shadow
44. Jack Wilkinson Smith....Aspen and Sage
45. Cecelia G. Craven.....Moraine Lake
46. Dorothy C. Baugh....Desert Storm Clouds
47. George Brown.....Edwina
48. Fern Gary.....The Swift

ENTRESOL

April.....Janis Diamond, Oils of the Balinese

May.....Corah Wilcox, Water Colors

LOWER GALLERY

April—Desert Painters.....Artists of the Walt Disney Studios

May—Paintings by Milford Zornes and Virginia Woolley

Jury of Acceptance, and Award—
Norman Chamberlain, Chairman
Laguna Beach
Sam Hyde Harris, Los Angeles
Carl Schmidt, San Bernardino

TUESDAY MORNING.

JUNE 2 3rd 1942

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Services for Former Otis Institute Teacher Will Be Tomorrow

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Mrs. Wendt, who had been in ill health for some time, died at her home, 2420 S. Coast Blvd., Laguna Beach.

She leaves her husband, William Wendt, noted American artist.

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GROUP FOR STATE

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Another of her largest works, a life group depicting "Art, Science and History," is in the Los Angeles Museum.

After coming to Los Angeles with her husband, Mrs. Wendt taught sculpture for seven years at the Otis Art Institute. During this time she sculpted the bust of Lincoln for Lincoln Park here.

One of her largest works is the battle monument on Missionary Ridge, Tenn.

PRIZES WON

In 1898 she won the first sculpture prize in Chicago, the first prize of the Municipal Art League in Chicago in 1905; won a medal in the 1915 San Diego exposition and took the Mrs. William Preston Harrison prize here in 1918. She was a leader here in building up the California Art Club.

One of her most outstanding [illegible]

[illegible] young seamen asserted the submarine service is the safest of them all.

BE SAFE!

...OR TO BE AUCTIONEER
Summerville to Aid Artists

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Prominent artists have donated 93 paintings, for which more than $500 has already been subscribed under the book auction plan. Bidding for the pictures will continue Saturday night with Summerville tentatively scheduled as auctioneer, depending on his studio activities.

Admission to the party is free, and refreshments will be served by a committee headed by Miss Maud Robertson. Aiding Miss Robertson are Mrs. Lou Merritt, Mrs. Annette Arnold, Mrs. Harry Gordon Martin, Miss Virginia Woolley and Miss Happy Gordinier.

FEBRUARY GALLERY EXHIBITS PLEASE LAGUNA VISITORS

Variety of Subjects Shown in Oils and Water Colors by Local Artists Balances Art Show

Continued from Page 1——

cent resident of Emerald Bay, shows "Mac," a portrait sincere and solid which reveals her ability as a draughtsman and a delineator of character. One of the most successful of the portraits is from Donna Schuster, whose "Rose" is a beautiful thing, lovely in color and vibrant with life.

Another worth-while portrait is "Roma," by Elsie Palmer Payne. "Judy," by Russell Iredell stands out in clearness and simplicity of treatment. Fine effect is attained in pastels of two colors. This received honorable mention. One of the novelties is in colored chalk, "Doris" by Norman Chamberlain who has used a mirror which reflects the subject and a confusing number of trifles. "Old Henry," by Peter Nielsen and "George," by Lockwood Moss are both strong character studies, very well done.

Flowers Featured

Flowers marvelously natural and cleverly displayed in a number of canvases, form a brilliant part of this show. Glen Kantner, a Glendale artist, has sent a study of zinnias, in clear color and natural arrangement. "Chinese Magnolias," a pastel by Eugenia Grant is of rare beauty in the simplicity of treatment. "Geraniums," by Bernard Wynne is one of the most original and effective of the floral pieces. The painting of reflected color in the bowl is dextrous and effective. Mary Shively's "Victory Garden" and Mary Sherer's "Bouquet" should not be overlooked and Clare R. Ford's "Cherokee Roses" are especially successful in color and delicacy of treatment. Florence Tompkins has a cluster of "Chrysanthemums" so splendid in color that the canvas has a special place on a screen. On the other side of this same screen is a really delightful picture "From Marine Drive," by Frederick Schwankovsky, who has true artistic vision and keen color perception.

An outstanding canvas is "The Lineman," by Edson Rorabeck which received honorable mention in oil. This is a fine example of realism, distinctly modern in subject, strong in drawing and truly human.

Studies of Boats

Studies of boats are distinctive in this collection of late work by Southern California painters. "Fish Harbor Boats," by Katherine Knox is a strong composition. "Talking It Over," by Helen Smith also is noteworthy. Burt Procter's "Fishing Boats," George Turland's "Old Fish Dock, Gloucester" and Irving Manoir's "Drying Sails" have the scent of the sea and all are admirable.

Peterpaul Ott is the only sculptor represented, but his two pieces are most successful. "The Dancer, Harold Krautsborg," is a large bust extraordinary in the modelling and pose of the head. The detached hand gives the suggestion of dancing. "Just Twelve," is a lovely little bronze figure of girlhood, slender and graceful.

Dec 25 1942
LAGUNA BEACH, CALIFORNIA, FRIDAY, DECE

FESTIVE AIR PREVAILING AT ART GALLERY OVER HOLIDAYS

(Continued from Page 1)

surely as does a writer, or a speaker. There are those whose work needs more time to analyze than others whose pictures are more easily understood.

I find it extremely interesting having visitors vote for the pictures of their choice. They feel happy in being asked to express themselves, and often I am amazed at the reaction to certain works and reasons for their decisions. Healthy discussions often occur, friends and families voting for absolutely different types of art.

If pictures could tell of their creators, and under what circumstances they were created it would be surprising, I am sure. I have in mind one painting shown in this exhibit, and a letter which came from the artist. This man has never been near an art school "except the great out of doors," for he lives on a ranch and has made many valuable notes of the wonders that take place at dawn while riding his tractor, or at high noon, or when the sun is setting across his beloved fields—notes of the dramatic changes in color and getting the form of all nature about him. This artist is William Thompson, and his painting is called by him, "I Love Thy Rocks and Rills." His philosophy of life is wonderful, and I would like to have you know him, but I will give a little of his letter. He explains the "Why" of the direct approach to his work:

"For many years I was in the field, as an engineer surveying-construction, railway location, etc. Now when I see a mountain range or slope or a depression, I see a watershed, and contours, places where sharp curves for a road or long easy grades for locomotives to descend, or sites for bridges or rocky trails to summits and what-nots that confront the engineer at every step.

"I cannot paint a tree nor do I care to, yet I must learn. I began to wonder why I disliked to paint trees, though I like them for their shade. This is a bit of interesting self-analysis: For many years during surveys, trees presented problems to me which problems I either had chopped down by my axmen or calculated by mathematics how to carry my invisible survey line past the trees. So now, in my subconsciousness, a tree is at once an enemy, to be chopped down so that I may see beyond and measure my line. I needs must now consider my trees as friends, and regret to having chopped down so many of their cousins and so learn in a friendly way that a tree is a thing of beauty. I feel definitely there are no confines to art—no rules—for:

"'If she be not fair to me
What care I how fair she be'."

It is a privilege to know these artists, and also make friends with those who sign our guest book. And by the way, there are signatures from practically every state, and some foreign countries.

This is the privilege of all Laguna, and I trust you will find the time to come and plan to linger. The gallery is open daily from 11 to 4, and every Sunday tea will be served, informally, except on the first Sunday in each month, as has been the custom for years, when certain organizations and clubs of Laguna generously sponsor the teas.

You will find art magazines and books on art, for your benefit. The gallery extends best wishes to all for a Merry Christmas and very Happy New Year.

FESTIVE AIR PREVAILING AT ART GALLERY OVER HOLIDAYS

By VIRGINIA WOOLLEY

Make a date with your friends to meet you at the Art Gallery some day during Christmas week. The one-man shows end January 1—the work of Werner Phillip and George Post, both noted San Francisco painters, and both exhibits here are excellent.

The current exhibit in the main gallery offers the most diversified and interesting hanging in some time. The artists show a determination to do their part to stand together, and make the gallery a place to attract visitors more than ever, by filling it with their very best efforts, but they need applause, and attendance is sadly off.

With fewer out of town visitors we look to the Laguna people to come more frequently to this fine gallery. They will be rewarded, even if it is an effort to climb the hill, for with this present exhibit I have been gratified to note the return of many of the visitors. One member brings her knitting, and when weary of standing, she sits, knits a while and studies a certain picture, then wanders a bit farther along the line.

Artists who are sincere in their work endeavor to bring a message in their chosen medium, just as

(Continued on Page 2)

Art Gallery Comments

EXHIBITORS AT APRIL-MAY SHOW AT LAGUNA ART GALLERY

1. Eric St. Clair.....For the Duration
2. Anne Knowles.....Still Life
3. Byron Swearingen.....Mrs. Brown
4. Eugenia Grant....Triumph Over Darkness (First mention, water color)
5. Marjorie Mathews..The Sun Shines Bright
6. Mary Pottinger.....Magnolias
7. Lucile De Lanano.....The Old Oak Tree
8. Burt Proctor.....The Fisherman (Second mention, oil)
9. Louise Leyden.....California Desert
10. Jessie Arms Botke....Greater and Lesser
11. George Samerjan.....The Bianchi Ranch (Second mention, water color)
12. Ruth Peabody.....Sleeping Starlight
13. Norman Chamberlain.....Still Life
14. Margaret Wilder Sheppard..... .....The Green Bottle
15. Alexandra Bradshaw.....Mission Beach
16. Sueo Serisawa.....Still Life
17. Ejnar Hansen.....Janet, Guest Artist
18. Gilbert Sanchez.....Family Portrait
19. Vera Keyes.....A Little Bit of Heaven
20. Dot Perpall.....The Old Homestead
21. Bill Paul.....Mackerel Canneries
22. Nicolai Fechin.....Unfinished Portrait (Guest Artist)
23. Frank W. Cuprien.....The Inrush
24. Helen Smith.....October Afternoon
25. William Dampier.....Bennington Jug
26. John Hubbard Rich.....Girl With Fruit
27. Lucienne de St. Mart....A Simple Bouquet
28. Lee Hayes.....Coast Royal
29. Katherine Knox.....Live Bait Boat
30. Peter Nielsen.....Malibu (First mention, oil)
31. Carl Schmidt.....Jones' Barn
32. William Wendt.....November Days
33. Sam Hyde Harris.....Golden Afternoon
34. W. Galen Doss.....Laguna Countryside
35. Betty Repine Roberts.....Desert Palms
36. William P. Krehm.....Peaceful Shadows
37. H. Burkhart.....Still Life
38. Karl Yens.....The Glory of the Morn
39. Mayer Kaukman.....Boat Island
40. Russell Iredell.....Once Upon a Time
41. Leonard Scheu.....Summer
42. Roy M. Ropp.....Edge of the Village
43. Charles Bradley.....Sunlight and Shadow
44. Jack Wilkinson Smith....Aspen and Sage
45. Cecelia G. Craven.....Moraine Lake
46. Dorothy C. Baugh....Desert Storm Clouds
47. George Brown.....Edwina
48. Fern Gary.....The Swift

ENTRESOL

April.....Janis Diamond, Oils of the Balinese
May.....Corah Wilcox, Water Colors

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Through this work she met Lorado Taft, who invited her to work in his studio while he was absent in Paris.

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One of her most outstanding works is a bust of John Steven McGroarty which was donated to the San Gabriel Mission.

Requiem mass will be conducted tomorrow at 9 a.m. in the Laguna Catholic Church. Interment will be in Holy Sepulchre Cemetery near Orange. The Laguna Beach Home is in charge of arrangements.

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FEBRUARY-MARCH EXHIBIT AT ART GALLERY SPARKLES IN EYES OF LAGUNA CRITIC

Four Members of Los Angeles Art League Among Painters Represented, Including Local Favorites; Public Urged to Make Study of Excellent Show

By FREDERICK SCHWANKOVSKY

My son looked at the new exhibit with me, and rendered a quick layman's opinion, "there are more pictures here that I like than I have seen before," he announced. I feel, as an art worker, that I can echo his verdict. There are always three or four one can't feel good about, but one after another, as I look around the walls give me a feeling of artistic satisfaction. By the way, I am getting letters from artists which indicates they like my attempts to be discriminating—to point out both the good, and the less good, and to suggest improvements.

This month I see at least three painters showing who belong with me to the Art League of Los Angeles. Edith Sowersby has a fine flower piece called "Mixed Bouquet," a nice round composition balanced with a curtain. Nevada Wilson shows "Smoke Tree," a typical example of "balance on the steel yard" of the horizon, and Evarose Lloyd, who teaches Spanish on the faculty of the school I work in, shows with us for the first time a fine seascape called "Monterey Coast."

I, myself, with my painting of "Mrs. Smith's Zinnias" make actually the fourth member of the league represented in this month's show in Laguna. Then I feel a prideful satisfaction in the strong landscape by Larken Vaught of Whittier, whose "Between Showers" is full of a somber uplifting majesty of the hills. Larken once painted in a class of mine.

Have you ever seen a nicer Galen Doss than this "San Diego Bay" he shows us? His feeling for boats makes me feel that he ought to deal with them a lot. Vera Darby is next to Doss with "All the Day Long." Here is a new member, and one with a modern touch, piling up a composition on a vertical plane and holding to a low tone. Interesting!

"Girl of 1939," by Isabella Campbell is in strong, simple profile. The show boasts two other girls, "Elizabeth," by Blanche Whelan, who also seems to be of 1939, and "concertina," by Helen Rousseau, who is the timeless sort of girl of the Mexican sort. One realizes how in the human race a comparatively small number of women are of the mode, and can be dated, while the great mass of women go on, much the same from age to age.

Louise Leyden has a very happy California landscape, "Cross Roads at El Toro," and Leonard Sheu is next to it with his "In the Canyon." Alden Bryan has one of the big canvases called "California Windmill." There is something compelling about the composition, and the foreground is fine, but I feel the windmill is weak in drawing and perspective. The eye is called to it and then disappointed of its conviction. Nothing is more obvious to me than that our modern painters need again to value the simple intellectual problems of their art.

All-Around Painter

Karl Yens is one of our really all-around painters, always experimenting, usually philosophical, subtle, sometimes missing it; but never satisfied to hit the same mark again—always young, in short. His approaching sand-storm is not all on the surface, but has a fourth dimensional quality. William Wendt has a most seasonal canvas with its spring greens "Vegetable Fields." Sometimes I cannot help looking for the man or the horse that never strolls into a Wendt canvas; but it does have that something that is Wendt.

William Griffith's "Sand Verbena" streams to a gay, a cheerful focus in the left foreground making a happy composition.

There are some precious small canvases this time. One by Aaron Kilpatrick is called "When the Tide Is Out," and Hanson Puthuff is impeccable as a painter with his "Summer Afternoon." There isn't any better painting of its type than this.

Cuprien's Mountains

Frank Cuprien takes us away from his beloved amethistine seas into the high mountains and the everlasting snows "In Upper Regions," indeed. Clyde Scott's gum trees called just "Trees," is satisfying, and Reginald Johnson has his personal, solid treatment of "House With Trees" which develops a very real light effect.

The whole show is a pleasure to study, and we cannot pass over any of the paintings without regret; but we can't be too excursive either, so let us close by inviting you all and sundry to another art feast. It is here in Laguna for your delectation, and all for the price of one red hot. Man does not live by bread alone, nor can we lightly neglect the opportunities which knock at our door in these days to cultivate the truly human side of us—the appreciation of the higher and the better things—of art.

AUGUST 1, 1941

HOLMWOOD OIL PAINTING IS HONORED

Attractive Exhibit Seen at Art Gallery; Local Artists Featured

Twenty-third anniversary exhibition of Laguna Beach Art association now in progress, lists 46 pieces of work selected from 150 entries.

Covering a large variety of subject matter the paintings range from striking portraits and still lifes to landscapes and marines.

First honorable mention in oil went to Loren Holmwood of Laguna Beach for a portrait of a young girl "Sirri Utsi". Mr. Holmwood, well known in California as a portrait painter, recently returned from an extended stay in Europe.

Second Mention

Second honorable mention in oil was given "Kitty in the Garden" by Alexandra Bradshaw of South Laguna. Miss Bradshaw is head of the art department at Fresno State college.

First honorable mention in water colors was awarded Rex Brandt, Riverside and Corona Del Mar. Mr. Brandt is an instructor at the Art Center School in Riverside and is correlator for the water color classes being conducted by the Fine Arts Gallery at San Diego. The painting for which the association has given him recognition is entitled "On the Road to San Jacinto." This painting was exhibited at the New York and San Francisco world fairs. Second honorable mention in water colors went to David Scott of Claremont for his painting "Desert Erosian." Mr. Scott is a teacher for the Fine Arts Gallery summer classes at San Diego.

Laguna Artists Active

Laguna artists are well represented in the exhibit by work of exceptional merit. Alice Fullerton, Ruth Rogers, Frank Cuprien, Karl Yens, William Wendt, Fern Gary, Louise Leyden, Betty R. Roberts, Leonard Scheu, Galen Doss, Katherine Knox, Ida Randall Bolles, George Turland, Lucienne de St. Mart, Marjorie Adams, Virginia Woolley and Katherine Conover may be seen at their best. Other familiar names are Burt Procter, Edgar Payne, Hanson Puthuff, Nell Walker Warner, Sueo Serisawa, Jessie Arms Botke, Donna Schuster and George Samerjan.

Serving on the jury of selection and awards were William Wendt, Frank Cuprien, Virginia Woolley, Galen Doss and Leonard Scheu.

ARTISTS ARE GIVEN PLACE

Twelve From Laguna Are Listed in Volume

By ARVID E. GILMOUNT

Names of 16 Orange county artists, 12 of whom reside in Laguna Beach, are listed in "Who's Who in American Art," a biographical directory of selected artists in the United States, just off the press.

The volume, published by the American Federation of Arts, Washington, D. C., contains, it is explained, a selected list of those who in the media of painting, sculpture, graphic arts, illustration, design and handicraft have earned a position of some prominence. It also is added that the volume does not carry the names of all artists and that for lack of biographical data the names of several artists have been omitted.

Some who are regarded as Laguna residents are listed from other places. William Wendt is one of these.

Laguna Beach artists listed in the new Who's Who are George K. Brandriff, shown as president of the Laguna Beach Art association; William A. Griffith, Clarence K. Hinkle (now residing in Santa Barbara), Frank Cuprien, Elanor Colburn, Ruth Peabody, Roy M. Ropp, Karl Yens, Virginia Woolley, Louise Cadwalader, Helen Augusta Chalmers and Tom Lewis. The other four of those listed as Orange county residents are H. D. Nichols of San Juan Capistrano, Beulah May of Santa Ana and Helena Dunlap and Lucile Bernice Hinkle, the latter two of Fullerton.

DOSS SHOW AT LONG BEACH

1942 Oct 2

Laguna Painter Exhibits Number of Paintings

One of the finest exhibitions of paintings in recent months in Long Beach is now being shown in the lounge of Recreation Park Clubhouse, the works of W. Galen Doss, noted Laguna Beach artist. He is perhaps best known for his marines and desert scenes and among the 28 canvasses in the present show is "Golden Glow," a superb seascape showing a golden patch across the sea in the setting sun.

Other ocean scenes are "Morning Fog Along the Coast," "High Tide." "Heavy Surf," "Evening," "Rocky Shore," and "Laguna Beach." Among the desert scenes are "Sunshine and Shadow," "Coachella Valley," "Mountains," "Sand Dunes" and "Dawn." Landscapes include "Mt. Gillman," "Trees," "The Gloaming," "Back Road," "Countryside," "The Mesa," "Autumn," "In the Park," "Wind Clouds" and "Solitude." "Self-portrait" and "Victory Garden" are canvasses which attract much attention.

Isaac J. Frazee, who paints his mountains with loving care.

Everyone who comes into the Macbeth galleries lingers around the Cuprien painting of the old Boat Canyon of early days. Perhaps it was 20 years ago that the old shack stood there on stilts the way they build them in Alaska so that the tide will not wash them out. There are four small fishing boats in the offing, anchored out at sea. The fisherman stayed out all night on these boats. All the fishing was done from Boat Canyon those far-off days. The Cuprien brush has caught the spirit of the times.

* * *

Mary R. Sherer is exhibiting at the Chinese Chest her painting, "Kowloon Bay," off China, showing a marvelous sea full of action and several small fishing boats with lanteen sails, a canvas of vigor.

Two new W. Galen Doss pictures are to be seen at the Chinese Chest, one of which is a vine-covered Capistrano adobe shack of ancient build with a well-trodden path of adobe brick approaching the shack, in front of which two figures are seen. There is a pepper tree in the background and a lovely effect of light and shadow.

* * *

Kathryn Leighton of Los Angeles painted the prize-winning canvas, "The Blackfoot Mother," in the third annual spring Clearwater junior high school art exhibit. The painting will be purchased for the permanent collection, making the fourth canvas acquired by the school. The purchase price was $150.

The exhibition, which included 80 paintings, of which six were water colors, the remainder in oils, closed April 5.

The project is conducted annually to promote interest in art among the students, as well as the selection of a painting for purchase to add to the permanent collection of the school.

Kathryn Leighton has an enviable reputation as an Indian painter. She is an exhibiting member of the Laguna Art association.

* * *

Julie E. Raymond arrived via the Santa Fe in Santa Ana Saturday last, where she was met by Happy Gordinier and motored home. Miss Raymond is now getting settled after her long absence in Winter Park, Fla.

* * *

Among the ten pastels showing in Hotel Laguna by William A. Griffith the majority are of the desert. Some of them are looking out from Palm canyon; others are of the country back of Laguna Beach and over the Ortega highway and down El Toro grade. Two represent familiar scenes in Laguna summer time, one of which has been used by the All-Year club in its advertisements about California and is laid around Divers Cove. This picture appeared in various national magazines and it is taken from an original painting by William A. Griffith.

* * *

Virginia Woolley looked out of her window one morning last week and beheld her calla lilies in full bloom in the sunshine. The blossoms furnished such an urge to be immortalized on canvas that the painter responded and the painting is to be seen in the new show at the Art Gallery. Miss Woolley named the canvas, "Sun's Up."

* * *

Folks all over town speak admiringly of the new show at the Art Gallery. Certainly a casual glance from the doorway is cheering. Those pictures within sight are of such high standard that townspeople ought to be proud to a man that Laguna Beach harbors artists who can do work such as is to be observed here.

There was a good crowd Sunday, with 40 paid admissions, and others.

* * *

The Progressive Art club of Alhambra, numbering 16 persons, was entertained Sunday by Miss Irene MacLean in her South Laguna home. It is of interest to note that all of these young stu-

(Continued on Page 3)

MEMORIAL ART DISPLAY IS CONTINUED

Public Interest Growing at Laguna Gallery

OCTOBER 15 CLOSES UNUSUAL EXHIBIT

Variety of Paintings by Well-Known Artists

Continuing to attract members and visitors to the Art Gallery is the memorial exhibition by departed members of the Art association. Because of its popularity and appeal Frederick Heckman, exhibition chairman, announces that the exhibit will be extended until October 15.

Of the earlier painters who contributed greatly to the growth of the Art association, there are many characteristic canvases, many of which became nationally known.

In keeping with the gallery's early aesthetic tenets the show is conservative, but there is within these limits considerable variety of technique and subject matter.

Among Exhibits

Among the canvases are Anna Hills' "White Sunshine" and "Bare Sycamores," whose lyric feeling lift them well out of routine landscape; three idyllic water colors by Norman St. Clair; Elanor Colburn's "Mother and Child," technically more modern than most of its companions, and "Jackie Jumper" in pure academic style.

Two contrasting seasonal studies are Gardner Symon's "Melting Snow," a richly colored tree patterned scene, and William Griffith's "Festival Site," a lush landscape in verdant greens.

Of a severer nature but with a subdued overtone is George Brandriff's powerfully wrought "Homestead," in which black clouds move swiftly before the break of storm. Its haunting strength is in contrast to Joseph Kleitsch's "Street in Paris," with its quiet, subtle charm, suffused with the feeling of an old order. The strong poetic sense of Elmer Wachtel is displayed in "Spring in Santa Anita," and in a simplified design with a sensitive feeling for pigment, Guy Rose has rendered "In the Oak Grove."

Well-Patterned Oils

There are several bright well-patterned oils by William Swift Daniell; Robert Fullonton's "My Garden" is a vivid, solidly constructed study, picturing a riotous garden in full bloom; "Cat and Canary," by E. M. Fullonton and Tom Hunt's "Clearing Weather," depicting a patch of sunshine breaking through gray clouds and resting upon boats in a quiet harbor.

Additional landscapes by Griffith, Brandriff, Kleitsch and Hunt add strength to the exhibition. Easily comprehended, they are calculated to incite no feeling in the beholder other than a deep sense of beauty and grandeur.

NEW PAINTING EXHIBIT IS DISPLAYED

Fifty-Three Canvases at Laguna Art Gallery

PASADENA PAINTER GETS TOP HONOR

Number of New Names on April-May Catalog

Burt Proctor, Pasadena artist, won first honorable mention for the April-May exhibit now hanging at Laguna Art Gallery. His prize painting is titled "The Cove." Lloyd Montgomery of Simi, entered an exhibit, "Portrait of a Gypsy Girl," which was adjudged second best, and third honorable mention was given Hanson Puthoff, La Crescenta artist for his landscape, "Weathered Summit."

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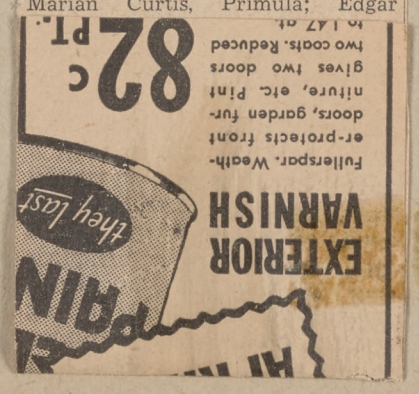

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Larken Vaught, Whittier, Gets First Mention

Visitors to the Art Gallery for the June-July exhibition which opened June 2, will find pictures which afford a refreshing contrast in color, subject matter, size and style and works by the younger generation which add vital interest by helping keep alive the spirit of individual expression, necessary to the development of art.

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MEMORIAL ART DISPLAY IS CONTINUED

Public Interest Growing at Laguna Gallery

OCTOBER 15 CLOSES UNUSUAL EXHIBIT

Variety of Paintings by Well-Known Artists

Continuing to attract members and visitors to the Art Gallery is the memorial exhibition by departed members of the Art association. Because of its popularity and appeal Frederick Heckman, exhibition chairman, announces that the exhibit will be extended until October 15.

Of the earlier painters who contributed greatly to the growth of the Art association, there are many characteristic canvases, many of which became nationally known.

In keeping with the gallery's early aesthetic tenets the show is conservative, but there is within these limits considerable variety of technique and subject matter.

Among Exhibits

Among the canvases are Anna Hills' "White Sunshine" and "Bare Sycamores," whose lyric feeling lift them well out of routine landscape; three idyllic water colors by Norman St. Clair; Elanor Colburn's "Mother and Child," technically more modern than most of its companions, and "Jackie Jumper" in pure academic style.

Two contrasting seasonal studies are Gardner Symon's "Melting Snow," a richly colored tree patterned scene, and William Griffith's "Festival Site," a lush landscape in verdant greens.

Of a severer nature but with a subdued overtone is George Brandriff's powerfully wrought "Homestead," in which black clouds move swiftly before the break of storm. Its haunting strength is in contrast to Joseph Kleitsch's "Street in Paris," with its quiet, subtle charm, suffused with the feeling of an old order. The strong poetic sense of Elmer Wachtel is displayed in "Spring in Santa Anita," and in a simplified design with a sensitive feeling for pigment, Guy Rose has rendered "In the Oak Grove."

Well-Patterned Oils

There are several bright well-patterned oils by William Swift Daniell; Robert Fullonton's "My Garden" is a vivid, solidly constructed study, picturing a riotous garden in full bloom; "Cat and Canary," by E. M. Fullonton and Tom Hunt's "Clearing Weather," depicting a patch of sunshine breaking through gray clouds and resting upon boats in a quiet harbor.

Additional landscapes by Griffith, Brandriff, Kleitsch and Hunt add strength to the exhibition. Easily comprehended, they are calculated to incite no feeling in the beholder other than a deep sense of beauty and grandeur.

NEW PAINTING EXHIBIT IS DISPLAYED

Fifty-Three Canvases at Laguna Art Gallery

PASADENA PAINTER GETS TOP HONOR

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Nov. 20 1942

Public Invited to See Striking Work, One of Oils, Other Mexican Posters Loaned for Display

(By LEONARD SCHEU)

Fern Gary, one of Laguna's well known artists, is exhibiting this month in the entrance hall of the art gallery. Her paintings, largely of boats and fishermen's shacks, are solidly painted, richly toned canvases.

One of the outstanding pictures in the exhibit is a small sketch "Shacks by the Sea." This is a modern picture in the best sense, the masses have been simplified so that it is almost abstract, the range of color is limited, but the values are so well handled that the artist has attained a fine design in dark and light.

Another, "The Fish Harbor in the Fog," is more complicated. The moving boats and the reflections in the water are very well done, and she has succeeded in getting the feeling of fog. This is a very good atmospheric picture. Fern Gary's is an exhibit that should prove very popular. Her pictures are attractive, and her subject matter is appealing to Lagunans. But her work is more than that; it is broad, strong, vigorous painting.

Very different is the exhibition in the lower gallery. Showing, with Captain Perfileiff, are the Mexican posters of Antonio Arias Bernal. That artist has an unusual gift for satire, and strong, trenchant drawing. His characterizations of Hitler, Mussolini and their satellites are the more insulting to the axis because they are highly amusing rather than frightening. Mr. Bernal has a clear poster style that is closely allied to modern mural work in the use of flat washes of color.

His posters are just as understandable to American audiences as to Mexican, for each message is so clear in the drawing itself that no captions are needed. They first appeared as covers for the Mexican magazine "HOY," where their biting sarcasm so angered pro-axis subscribers that the magazine was, for a time, in danger of folding up.

Bernal's work is now considered of such importance to the United Nation's war effort that he has been called to Washington for poster work. This exhibit was collected and very kindly lent to the gallery by Don Leyden. We have not seen enough good posters during this war; these are worth a trip to the gallery for they are entertaining and exceedingly clever.

NEW SHOW AT ART GALLERY

Dec-4-42

Roy Walter James Given Mention for Painting

Featured in the entresol of Laguna Art Gallery as a one-man show are oil paintings by Werner Phillips. In the lower gallery are water colors by George Post, and Mexican posters by Antonio Bernal. They will be displayed throughout the month of December.

The jury of selection and wards for the December-January exhibit numbers Russell Iredell, chairman; Fern Gary and Wm. Riddell.

Mention in oils is given Roy Walter James, for his "South Sea Light," and in water color to Lois Cytran for "Head and Flowers."

Votes cast in the last exhibit gave first choice to H. Love for "Mystery Mountain," and second to James Swinnerton for "Palos Verdes Trees in Bloom."

AWARDS MADE AT GALLERY

APRIL 3-43

Honorable Mention Is Given Six Artists

Because of the general excellence of the exhibit of oil paintings and water colors hung today at the Art Gallery for the month of April, the jury of acceptance and award found it impossible to place the honorable mentions as first, second and third.

As a result four oil paintings and two in water color were given honorable mention. Oil mentions were granted Alexandra Bradshaw, head of the art department, Fresno State college, for her "Ploughed Ground;" Katherine Conover, Three Arch Bay, "California Coast;" Helen Rousseau, Long Beach, "Palaminos;" Marian Williams, new Gallery member from New York, now living in Balboa, "After the Catch:"

Water color mentions were awarded Charles Keck, now with the armed forces in Alaska, "Alaskan Snow and Ice Landscape;" George Samerjan, now a lieutenant in Texas, "While Listening to Bach."

The jury of acceptance and award numbered Corah Wilcox, Gilbert Sanchez and Peterpaul Ott.

Hanging in the entresol is an exhibit of drawings by Hilda Preibisvis of San Diego, and in the lower gallery is work by pupils of Laguna elementary and high schools.

Two new gallery members are Dick Swift of Long Beach, and Charles Fernandez of Laguna Beach, who has purchased the studio of the late Frederick Heckman on Pearl street.

APRIL-MAY ART EXHIBITION IS OPENED AT LAGUNA BEACH

LAGUNA BEACH, April 4.—Fifty-three canvases, oils and water colors, make up the April-May exhibition of the Laguna Beach Art association which opened here today at the galleries on Cliff Drive.

First honors of the show, in form of honorable mention, went to Burt Proctor, of Pasadena, for his oil painting "The Cove.' 'A portrait of a gypsy girl by Lloyd Montgomery, of Semi, Calif., was given the second honorable mention. Hanson Puthoff, widely known La Crescenta artist, was awarded the third honorable mention for his landscape "Weathered Summit."

Several new names appeared on the catalogue. Among them were Anna Wilson, Los Angeles; Mary Bryan, Gloucester, Mass.; Virginia C. Hemphill, Vista; Lucile Delano, Orange; Dorothy Jordan, Los Angeles; Louis C. Dillmann, South Laguna; John Juhl, Los Angeles, and Elsey R. Taft, La Jolla.

Paul Connor, of Long Beach, acted as chairman of the jury of selection, which also included Larken Vaught, of Whittier, and Galen Doss, of Laguna Beach.

Following is the official catalogue list of exhibitors and the subjects of their respective entries:

Leonard Scheu, "The Wooden Bridge"; Minna Benz Hoffman, "The Gossips"; Anna Wilson, "Portrait of Lee Patrick"; Sueo Serisawa, "Uncle Hubert's Wagon"; Mary Bryan, "Easturtiums"; Larken Vaught, "Tortilla Flats"; George Turland, "Old Martigue"; William A. Griffith, "Capistrano Hills"; H. W. Wintermoto, "Still Life"; Jack W. Smith, "Sierra Afternoon"; Sam Hyde Harris, "Landscape"; Lloyd Montgomery, "Gypsy"; Eleanor Merriam, "Oriental Fantasy"; Frank Cuprien, "Storm's Grandeur"; Kathryn Leighton, "Corn Priest"; Galen Doss, "Laguna Coast"; Burt Proctor, "The Cove"; Alfred R. Mitchell, "Mountain Village in Winter"; Aaron Kilpatrick, "The Leaning Sycamore"; Gounod Romandy, "California Hills"; Phyllis Strickland, "Emily"; Edith Sowersby, "Surf"; Peter Nielson, "Self Portrait"; William Wendt, A. N. A., "The Village"; Virginia C. Hemphill, "Silver Teapot"; Marian Curtis, "Primula"; Edgar Payne, "Desert Nomads"; Hanson Puthoff, "Weathered Summit"; Alden Bryan, "Laguna Hillside"; Marian C. Raulston, "Portrait of David Riverol"; William Dampier, "Still Life"; Katherine Knox, "Fishing Boats"; Lucile Delano, "Magnolias"; Amy Wallace, "The Old Saw Mill"; Dorothy Jordan, "Sunflowers"; Richard Taggert, "Mountains of the Mojave"; Vera Staples, "Serenity"; Karl Yens, "Art and Life"; Louis C. Dillman, "Meditation"; John Yuhl, "Sunlit Faces"; Elsey R. Taft, "Chinese Girl"; Rose M. Fries, "Gabriel's Trumpet"; Lloyd Montgomery, "Booth Bay Harbor"; Alice Fullerton, "Mount Majestic, Zion Nat. Park"; Ida Randall Bolles, "Pride of the Garden"; Frances Clark Staves," "Fortune Teller"; Mary Sherer, "Datura"; Lucienne de St. Mart, "Mitzi at Play"; Marjory Adams, "Alice Virginia"; Evarose Griffin Lloyd, "Desert Mountains"; Louise Leyden, "Scene Near Cathedral City"; and Harry Tillcock, "Dunes of Monterey."

SCHNEDAU WORKS DRAWS ATTENTION

LAGUNA BEACH, Feb. 3.—Attracting more than ordinary attention of visitors to Laguna Beach Art Association galleries on Cliff Drive are portraits and landscapes by Christian von Schnedau, nationally known Los Angeles artist, whose works form part of an exhibition by the Scandinavian-American Art League of the West. The exhibit is located in the lower gallery, the main gallery being occupied by the new February-March show.

Schnedau holds membership in not less than 19 art organizations throughout the United States. He has been awarded more than a score of coveted prizes at exhibitions in different parts of the country.

His fame as a creator of murals equals that of his renown as a portrait painter. Among the many portraits he has transferred to canvas are those of the Douglas Fairbanks, Mary Pickford, Florence Vidor, Jean Hersholt, Swami Yogonanda, L. E. Behymer, Mary Philbin, Edgar Bergen, William M. Garland, and Peter the Hermit.

Also represented in the collection are the works of Enjar Hansen, Pasadena; and Philip Paval, of Hollywood.

Ida Stone Given First Honorable Mention in Oil

Oct 2 1942

Ida Stone received first honorable mention in oils for her painting "Still Life," in the October-November exhibit at the Art Gallery, Virginia Woolley, curator announced today.

Second mention was awarded Betty Repine Roberts for her "Grey Morning."

In water colors Gertrude Gardener was given first mention on "Still Life," and Dot Perpall second for her "Lane's End." Jury of acceptance and award numbered W. Galen Doss, chairman; Helen Smith of Balboa Island, and Eugenia Grant, South Pasadena.

Eugenia Grant has a one-man show of pastels in the entresol, and in the lower gallery W. Galen Doss has an exhibit of oils, and Conrad Buff has an exhibit of prints. These one-man shows will hang through the month of October.

LAGUNA BEACH ART GALLERY NOTES

Feb 28

LAGUNA BEACH ARTISTS EXHIBIT

(By VIRGINIA WOOLLEY)

Sixteen paintings are on exhibition in the lower art gallery this month, all by Long Beach painters. Both oil and water colors are included. Many of these are prize paintings.

Logan Fleming, an 18-year-old artist, already has received recognition for his character studies of which there are two fine examples in this show, "Whites of the Eyes," a water color, for which he has been given honorable mention, and another titled "Character Study," effectively executed in sepia.

Julie Raymond Polousky, is showing one oil "Conversation in Chinese," and one watercolor, "Loading the Ship." This artist also received first and second awards on these two paintings in an exhibit held recently in Long Beach. Mrs. Polousky has studied in New York, and also with the Russian Bogdanov in Honolulu, where she exhibited in the Academy of Fine Arts. Her work indicates her knowledge of drawing, as well as composition and handling of her medium. She is apparently as much at home with oil as watercolor.

Edgar Lore is represented by a small landscape in oil, "Autumn Colors," which gives the feeling of fall, with rich golds and browns and his "Derelict" is a painting with strength, and assurance, with a definite style, something every artist strives to possess.

Charlotte Gutshall is represented by two excellent water colors, "A Bit of Brilliance," a well arranged still life, well named, for it is brilliant in color and treatment. Her "Pioneer Memories," is equally well painted, and with added interest in the subject matter, showing a miniature covered wagon and hat—having received second prize. Mrs. Gutshall's mother and father both are well known artists. They are Mr. and Mrs. George Henry Melcher.

CHARLES KECK

Having joined the armed forces last year, Charles Keck was first sent to Camp Crowder, Missouri. Later came a letter from Alaska. This letter was filled with interesting items of news, especially that of an approaching exhibit, and how delighted he was to find some of the other boys with appreciation of painting, and some also eagerly making quick sketches, when time off from their arduous duties permitted.

A copy of the camp paper, doings of the U.S.O. and menu for Christmas dinner, added to his letter, and it is fine to know that these artists, though far away, think of the Gallery where they have been members, as has Charles, to se accounts of themselves. Charles ha a few drawings and cartoons in the paper, and the big news was later when the exhibit finally was held he won first and third prizes for his water colors.

He sent seven of his recent works to the Gallery. They arrived in good shape, having passed the censor, and are now hanging in the Lower Gallery. He cannot tell where he is, nor where these delightful paintings were made—only "Somewhere in Alaska."

They are painted with the same vigor and simplicity which has been shown in the previous work of this gifted young artist. Brought up i Southern California, he has paint the warmth of his homeland, nd has met with success, winning onors and prizes in many exhibitions. He now proves his real ability in faithfully representing the snow and ice in a country so different in character. These water colors will remain on display until March 1.

ANTIQUE ENGRAVINGS

One exhibition in the Lower Gallery is a collection of antique wood engravings loaned by Oswell L. Jackson. These engravings picked up in Europe fifty years ago by an antique collector were presented by him to Mr. Jackson. They are over a hundred and twenty-five years old, and were executed in Rome. They show a master engraver's use of line and composition. To the student of drawing they offer an opportunity to study a master's skill. The drawings are notable for his minimum use of line, making them almost modern in treatment, The drawings picture the Roman Wars and are exceedingly timely in this day of World Wars. The artist has chosen as his subjects the events which are familiar to all students of Roman History, including "The Rape of the Sabine Women," "Hannibal Crossing the Alps," "Mark Anthony's Oration Over Caeser." In these drawings again we see death and destruction visited upon the people of a nation by the Huns, the same as is happening today. All the horrors of War are pictured, showing that then as now war means nothing but desolation.

Josephine Howard shows her love and knowledge of flower forms in her two water colors, "Matilija Poppies" and "Glads." She has won several prizes and mentions on work shown in Long Beach. She is an active member of The Women Painters of the West, and also has exhibited in Washington, D. C.

Dick Swift exhibits two very fine oils, "Morning Light," and "Study of Negro," an exceptionally well painted nude. "Morning Light" shows books and other objects in a window with light pouring in. He received first prize in oil for this sincere piece of work, and a future is predicated for this young painter. He received honorable mention for his "Study of a Negro."

"Horses," a water color by Pansy Jackson is a delicate design, showing the artist's feeling for line. Miss Jackson was given honorable mention in a recent exhibit for this unusual painting. Her other painting is "White Study," a large arrangement almost entirely of white daisies and lilies against a light ground, and very well studied.

There are two portraits, both of well known men. The artist is Mimi Colliard, formerly of New Orleans and Tahiti. Both portraits are in oil, one of Sidney Laurence, N. A., the other of the Right Reverend Joseph Crimont, Bishop of Alaska.

LAGUNA OPENS ART EXHIBITION

LAGUNA BEACH, April 2. — Forty canvases, oils and water colors from the brushes of Southland artists, make up the April-May exhibition of the Laguna Beach Art association which opened here today at the galleries on Cliff drive.

An added attraction to the show is a large scale exhibit of sculptured pieces, done in ebony, cherry, lucite, holly, alabaster, and other material, by Carroll Barnes, young Iowa-born sculptor.

Hanson Puthoff, of La Crescenta; Sam Hyde Harris, of Los Angeles; and George Samarjan, of Hollywood, served on the jury of selection. The first honorable mention in water colors went to Charles Keck, of Los Angeles, for his painting "Hay Wagon." The second honorable mention in water colors was awarded to Marian Curtis, widely known Laguna artist, for her canvas "On San Jacinto."

In the oils the first honorable mention was given a painting "El Patio" by Evarose G. Lloyd, of Los Angeles, and the second to a landscape "Trabuco Hills" by Walter Lamb, of Laguna Beach.

Among the exhibitors is young Bill Mayo, 17-year-old Hollywood high school student—the art association's youngest exhibiting artist member—with a portrait in oil, entitled "Jean."

Another exhibitor is Marylka Modjeska with a canvas catalogued "Early." The artist is a granddaughter of the late Madame Helene Modjeska.

Following are the names of exhibiting artists in the new show: Lindsey Field, Earl Vince Murphy, Joane Cromwell, Kathryn Leighton, Charles Keck, Virginia Woolley, Jack Wilkinson Smith, Sam Hyde Harris, William Wendt, Don David, Marylka Modjeska, Anna Wilson, Marjorie Mathews, George Turnland, Vera C. M. Staples, Marian Curtis, Gales Doss, Katherine Knox, Hanson Puthoff, Alden Bryan, Carl Schmidt, Fern Gary, Edith Sowersby, Aaron Kilpatrick, Frank W. Cuprien, George Brown, Mary Sherer, David Scott, Corah Wilcox, Donna Schuster, Evarose G. Lloyd, Marjory Adams, Clyde Scott, Sueo Serisawa, Louise Leyden, Jean Mannheim, John Yukl, Walter Lamb, Hans Burckhart, and Bill Mayo.

PRESENT SHOW DEEMED ONE OF FINEST

Art Gallery Walls Lined With Excellent Works by Local Painters

(Continued from Page 7)

"Spring Minstrelsy," is a beautiful flower scene with a predominance of ochre colors mingled with purple iris and white poppies.

Sam Hyde Harris' picture "Manaha," is his usual subject of a rural district on the hillside, which contains a beautiful atmospheric quality of color making this picture one of the best in the show.

Hanson Puthuff's "Time of Sunset," shows this artist at his best for quality of color and color perspective.

William Wendt's "Giant Sycamore" canvas is truly a Wendt. Dignity, strength and simplicity of composition makes this picture truly outstanding.

Carl Schmidt brings us "Upper Lake," painted in the High Sierras.

Jack Wilkinson Smith's "Autumn" is full of sparkle, autumn tone predominating with the atmospheric Sierra Madres in the background. All in all this picture has fine color quality.

Frank Cuprien's "Reverie," a marine, showing the sunset with the opalescent sea, is a canvas rich in color.

S. Serisawa's still life is his usual good work, with proper balance and good composition. It is worthy of note.

Burt Procter's marine "Rocks," is good, sane art free from too much detail.

Ralph Hoimes has a pleasing desert composition in "Desert Clouds."

Karl Yens takes honorable mention in oils with his life-size portrait of "Roderick" playing the violin, a picture that really tells a story, beautifully handled throughout. I think it is one of Mr. Yens' best pictures.

Edgar Payne is represented by a High Sierras picture titled "Edgar Payne Lake," named after the artist.

William Griffith's "Edge of the Canyon" is a simple subject well painted.

Katherine Knox' still life, painted in a low key, is rich in color and good composition.

Vera Staples' "Mixed Bouquet," is well done, good color, especially the glass jar and small jug on the table, please me.

John Hubbard Rich needs no introduction. He is well represented with his portrait of "San Wo Chang."

Reginald Johnson's canvas "Santa Ynez Ranch," was sold, which speaks well for the picture. Sorry I did not see it.

Aldon Bryan, a new member from the east, has a delightful picture "Vermont Landscape."

Arthur Rider's "Floral Harmony" is one of his best works, rich in color and bold in his handling.

Irving Manoir's "Capistrano Mission," is a pleasing subject, although I think a better choice of color could be used.

Fern Gary's "Fishing Boats" are well done.

Tom Craig is represented by his water color "After the Storm."

James Green has a delightful water color, "The Red Barn." His handling of the various greens and the sweep of the clouds is noteworthy.

Florence Keller takes honorable mention in the water color division with her "November Day."

Lower Gallery

The one man show by Arthur Rider is full of sparkle and rich color. His handling of sunlight, especially of his lights and darks pleases me very much.

His series of Capistrano Mission are noteworthy, especially his handling of the reflections in the pools and the reflected light in the arches of the mission.

Burt Procter, a painter of the highest rank has the other exhibit, a show no artist or student should miss. His handling of the rich browns and greens give him a style all his own.

His canvas "Bend in the Stream" and "Fallen Timber" bear this out. His marine "Tied Up," and the portrait of the Indian girl are especially fine, in fact, every picture in his show is outstanding.

In conclusion, let me say that it is ten cents well spent to visit the current exhibit. The jury for the December-January show consisted of William Wendt, Katherine Conover and Ralph Holmes.

INQUIRIES COME TO GALLERY FROM FAR DISTANT SOURCES

By DOROTHY LEAMAN

A study of the report made by the curator, Mrs. Jessie Riddell to the president, board of directors and members of the Laguna Beach Art association, proves not only that a curator's duties are diversified, but that the Laguna Beach Art association is known to practically every city and state in this country.

Mrs. Riddell, during the year which ended August 17, 1940, received hundreds of letters from all over the country. Although many of the requests contained in the letters are trivial, she answers them promptly.

Mrs. Riddell has in the files letters containing requests for jobs from artist models; requests as to local art schools; requests as to studio facilities available to eastern artists. (Note to builders: studio facilities rare!) Then there are the letters asking about rentals in Laguna Beach, would a drug store venture prove successful ,etc., etc.

Many school children write, asking for pamphlets to aid them in writing school reports on the Laguna Beach Art association. One young girl in Roscoe, Calif., wanted such information to assist her in writing a paper on the subject of what attracts visitors to California. Mrs. Riddell worked all one afternoon digging out material for a school girl in Long Beach, who wanted information on Cubism, in which her class was doing research work.

Magazines Tell Story

Magazines and associations of various kinds have asked for information on the Gallery. Among the letters in that particular file can be found one from "Hobbies," the magazine for collectors; the American Association of Museums at the Smithsonian Institution, Washington, D. C., and the University of Southern California, which has included the Laguna Beach Art association in its book, "Southern California a Center of

(Continued on Page 6)

INQUIRIES COME TO GALLERY FROM FAR DISTANT SOURCES

(Continued from Page 1)

Culture." "Sunset," "Parade" and "Coast" have printed stories about the Laguna Beach Art association and Gallery, written by Mrs. Riddell.

Sales of pictures at the Gallery amounted to $1014 in the past year, a good figure during these not too prosperous times.

Eight large art groups visited the Gallery during this period, among them 175 members of Child Educators of Southern California, 35 members of the Ebell Club of Los Angeles, and 25 from San Marino Art guild.

Also during this period, the Art association received for exhibition approximately 2000 paintings, prints, etchings and sculptures. Six major exhibitions and 26 one-man shows were held.

Eight group shows were sent out and exhibited in such places as the Recreational Center at Long Beach; Wasco, Calif.; Brea high school, Orange Women's clubs circuit, Clearwater high school, Los Angeles city hall and Laguna Beach high school. A second group of 16 paintings was exhibited in Los Angeles city hall as an advertising feature for the Art Festival, and brought many favorable comments.

The exhibition sent to Wasco won for the Women's club of that city the state prize for art exhibitions.

The Art association in the past year acted as a depot for collecting and distributing paintings for various other exhibitions, such as the San Francisco fair and San Diego All-California Exhibitions.

Attendance at the Gallery has been good throughout the year, with 15,531 paid admissions and an approximate attendance of 16,000 people. The guest register shows visitors from all parts of the world, including India, China, Australia, France, Spain, Africa and every state in the union. The monthly teas have been widely patronized and form an increasingly important part of Laguna's social life.

Last week the president of the American Art association of Chicago, on a tour of art galleries throughout the country, told Mrs. Riddell that for an Art association such as Laguna's—not sustained by city or county—the local association was in better financial shape than any in the country. He also praised the current exhibition at the Gallery, stating it rated highly in comparison to the galleries he has been visiting.

Residents of Laguna Beach should be proud of their Art association when they stop to realize what it means to this community and the State of California, and they should feel proud of the excellent job Jessie Riddell is doing as curator of the Laguna Beach Art Gallery!

$500 CASH, 20 PAINTINGS TO BE AWARDED SATURDAY

Approximately 1000 New Members of Art Association Eligible to Receive One of Coveted Prizes

With the hanging of the August-September exhibit, always the best display of the year, in the Laguna Art Gallery, preparations are now complete for the Art association meeting Saturday night when the new officers of the board will be elected and the $500 cash prize and 20 paintings given away to the lucky holders of new membership tickets in the organization.

George Emmons, who has been nominated for the new president of the association, and George Brandriff, retiring president, will officiate at the presentations of the cash award and the pictures. Emmons has been asked to draw the lucky numbers, and Brandriff will give the prizes to the winners.

The 20 paintings, each done by a well-known Laguna artist, will be wrapped and numbered and holders of winning tickets will not know what pictures they have drawn till they unwrap them.

Crowd to Attend Drawing

Nearly 1000 people are expected to attend this feature of the meeting which is scheduled for 9 o'clock sharp. Mrs. Lou Merritt, Mrs. Harry Gordon Martin and Mrs. Agnes Yoch West, who are in charge of the extensive membership drive, announce that tickets will be sold up until the time of the presentation Saturday night.

Special interest is being evidenced in this and other membership drives because it has been announced that a prominent Orange county man, who has long been a friend of the local art colony and all it represents, will match dollar for dollar, the receipts of the Art Festival and the coming drive.

Beginning Monday a special effort will be made to raise funds through subscriptions, life memberships of $100, and associate memberships to pay off the balance of the indebtedness of the gallery.

Receipts to Be Doubled

With this money and the festival receipts, doubled by the generous offer of a wealthy rancher, it is hoped that the entire debt may be wiped out.

George Emmons, probably will be the new president of the association, and Virginia Woolley, well-known member of the art colony, vice-president. Other officers nominated are Roy M. Ropp, second vice-president; Maud Robertson, treasurer; Ralston Vollmer, an artist member of the association, secretary, and Ted Cook, Helen Smith, a Balboa artist, Tom Craig and William Griffith, directors.

Other nominations may be made from the floor by sustaining and artist voting members.

Mrs. Theodosia Ingham Gould headed the committee selected to choose the new officers. Ted Cook and William Griffith also served in this capacity.

The present board of directors includes Mrs. Gould, Virginia Woolley, Maud Robertson, Brandriff and Griffith, William Riddell, Ropp.

The jury to select and hang the pictures for the August-September show, which was completed Wednesday afternoon, included Ruth Peabody, Tom Craig, William Wendt, Clarence Hinkle, Thomas Hunt, with Elanor Colburn and William Griffith as alternates.

PICTURE LANE IS PLEASING

Third Annual Event Wins Many Compliments

When Santa Claus comes whizzing to Laguna Beach Christmas he will find something here which no other Southern California community can offer—the annual Picture Lane exhibit.

Practically all artists of Laguna have contributed paintings which have been placed in business houses on Coast highway, and in other areas.

Visitors, if there will be any this Christmas, will have the opportunity of mixing art with their buying. Picture Lane was inaugurated in Laguna three years ago, and has in that time become another Art Colony tradition. The pictures take the place of decorations which formerly graced lamp poles.

Virginia Woolley, curator at the Art Gallery, said the paintings exhibited this season in Picture Lane are even better than those shown in the past.

FEB-MARCH 42

JURY REVEALS ART GALLERY WINNERS

First Oil Painting Award for Sueo Serisawa

HELEN SMITH WINS IN WATER COLORS

February-March Show Has Forty-Three Exhibits

Forty-three oil paintings and water colors comprise the February-March exhibition hanging at Laguna Beach Art Gallery, now open for public inspection.

Sueo Serisawa, youthful Los An-

Sanforized broadcloth in crisp, fast color stripes, figures and plain tones! Nu-Craft collars for all day freshness! Roomy full cut sizes for a com-

165

FINE SHIRTS

Real Values in Men's

Shown is the MEDALLION — factory blocked in the most popular shape! Gabardine band and brim!

298

RORABECK, IREDELL RECEIVE HONOR AT GALLERY SHOW

February-March Exhibition Features Paintings By 45 Artists; Ott Displays Sculptures

Edson Rorabeck's painting, "The Lineman," received honorable mention in oils, and Russell Iredell's "Judy," was given honorable mention in water color pastels, in the exhibition of 45 pictures hanging in Laguna Art Gallery through February and March.

Included in the exhibit are two pieces of sculpture by Peterpaul Ott of Laguna.

On the jury of selection and award were William Wendt, Louise Leyden and Karl Yens. Hanging in the entresol are drawings and lithographs by Nicholi Fechin, and in the lower gallery are oils and watercolors by a group of Long Beach painters.

Following the the artists and their entries in the February-March exhibition:

Carrie Brandenberg, "My Mother's China."

Norman Chamberlain, "Doris."

Mary Shively, "Victory Garden."

Lorna Vincent Kenworthy, "Mac."

Frank W. Cuprien, "Tauquitz."

Mary Sherer, "Bouquet."

Donna Schuster, "Rose."

William Wendt, "The Balcony."

Elsie Palmer Payne, "Roma."

Glen Kantner, "Zinnias."

Marjorie Adams, "In Coachella Valley."

Eugenia Grant, "Chinese Magnolias."

Louise Leyden, "Our Toll House Farm."

Clare R. Ford, "Cherokee Roses."

Russell Iredell, "Judy."

Carl Schmidt, "Grape Pickers."

Frances Keffer, "Stock and Lillies."

Katherine Knox, "Fish Harbor Boats."

Cornelius Botke, "Still Life in August," guest artist.

Helen Smith, "Talking It Over."

Jessie Arms Botke, "Shore Birds."

George Turland, "Old Fish Dock, Gloucester."

Nevada Wilson, "Roses."

Cressie Janssen, "In Judge Gould's Grove.

Lockwood Moss, "George."

Bernard Wynne, "Geraniums."

Peter Neilsen, "Old Henry."

William Riddell, "Solitude."

George Samerjan, "Spring."

Karl Yens, "Great Is the Need for Kindly Deed."

Marylka Modjeska, "The Bon Fire."

H. R. Love, "The Green Valley."

Ruth Vincent Hoover, "Grandmother."

Irving Manoir, "Drying Sails."

Edson Rorabeck, "The Lineman."

William R. Thompson, "Deadman's Well.

Alice Fullerton, "Lake, Laguna Canyon."

Sara Hess, "Calla Lillies."

Lucienne de Saint Mart, "Still Life."

Amy Wallace, "Toledo Spain."

Burt Proctor, "Fishing Boats."

Laura Hewitt, "Near Ensenada, Mexico."

W. Galen Doss, "Laguna Beach."

Florence Tompkins, "Chrysanthemums."

Frederick Schwankovsky, "From Marine Drive."

LAGUNA BEACH ART GALLERY TO ELECT ON SATURDAY NEXT

LAGUNA BEACH, Aug. 15.—With the annual festival out of the way, attention in local art circles today was directed to the approaching election of officers and directors of the Laguna Beach Art association, which will come up at the annual membership meeting set for next Saturday evening, Aug. 17. The meeting will be called to order promptly at 7:30 o'clock, it was announced at the curator's office.

Though originally set for August 10, the date for holding the annual meeting this year was changed to August 17, this be-

All 17 oz. can 11c

Gelatine 3 for 14c

Hash LIBBY'S 16 oz. can 14c

ury Best Flour 9.8 lb. sack 41c

cheties large pkg. 10c

re Milk 4 large cans 23c

o Gold 34½c lb

lity 31½c

ayonnaise qt. 32c

NO RUB Wax pt. 20c

WHITE RICE 3 lb. pkg. 23c

GATES W. BURROWS, who has been nominated for president of the Laguna Beach Art Association. Election will be held next Saturday night.

PRESENT SHOW DEEMED ONE OF FINEST

Art Gallery Walls Lined With Excellent Works by Local Painters

(Continued from Page 7)

"Spring Minstrelsy," is a beautiful flower scene with a predominance of ochre colors mingled with purple iris and white poppies.

Sam Hyde Harris' picture "Manaha," is his usual subject of a rural district on the hillside, which contains a beautiful atmospheric quality of color making this picture one of the best in the show.

Hanson Puthuff's "Time of Sunset," shows this artist at his best for quality of color and color perspective.

William Wendt's "Giant Sycamore" canvas is truly a Wendt. Dignity, strength and simplicity of composition makes this picture truly outstanding.

Carl Schmidt brings us "Upper Lake," painted in the High Sierras.

Jack Wilkinson Smith's "Autumn" is full of sparkle, autumn tone predominating with the atmospheric Sierra Madres in the background. All in all this picture has fine color quality.

Frank Cuprien's "Reverie," a marine, showing the sunset with the opalescent sea, is a canvas rich in color.

S. Serisawa's still life is his usual good work, with proper balance and good composition. It is worthy of note.

Burt Procter's marine "Rocks," is good, sane art free from too much detail.

Ralph Hoimes has a pleasing desert composition in "Desert Clouds."

Karl Yens takes honorable mention in oils with his life-size portrait of "Roderick" playing the violin, a picture that really tells a story, beautifully handled throughout. I think it is one of Mr. Yens' best pictures.

Edgar Payne is represented by a High Sierras picture titled "Edgar Payne Lake," named after the artist.

William Griffith's "Edge of the Canyon" is a simple subject well painted.

Katherine Knox' still life, painted in a low key, is rich in color and good composition.

Vera Staples' "Mixed Bouquet," is well done, good color, especially the glass jar and small jug on the table, please me.

John Hubbard Rich needs no introduction. He is well represented with his portrait of "San Wo Chang."

Reginald Johnson's canvas "Santa Ynez Ranch," was sold, which speaks well for the picture. Sorry I did not see it.

Alden Bryan, a new member from the east, has a delightful picture "Vermont Landscape."

Arthur Rider's "Floral Harmony" is one of his best works, rich in color and bold in his handling.

Irving Manoir's "Capistrano Mission," is a pleasing subject, although I think a better choice of color could be used.

Fern Gary's "Fishing Boats" are well done.

Tom Craig is represented by his water color "After the Storm."

James Green has a delightful water color, "The Red Barn." His handling of the various greens and the sweep of the clouds is noteworthy.

Florence Keller takes honorable mention in the water color division with her "November Day."

Lower Gallery

The one man show by Arthur Rider is full of sparkle and rich color. His handling of sunlight, especially of his lights and darks pleases me very much.

His series of Capistrano Mission are noteworthy, especially his handling of the reflections in the pools and the reflected light in the arches of the mission.

Burt Procter, a painter of the highest rank has the other exhibit, a show no artist or student should miss. His handling of the rich browns and greens give him a style all his own.

His canvas "Bend in the Stream" and "Fallen Timber" bear this out. His marine "Tied Up," and the portrait of the Indian girl are especially fine, in fact, every picture in his show is outstanding.

In conclusion, let me say that it is ten cents well spent to visit the current exhibit. The jury for the December-January show consisted of William Wendt, Katherine Conover and Ralph Holmes.

INQUIRIES COME TO GALLERY FROM FAR DISTANT SOURCES

By DOROTHY LEAMAN

A study of the report made by the curator, Mrs. Jessie Riddell to the president, board of directors and members of the Laguna Beach Art association, proves not only that a curator's duties are diversified, but that the Laguna Beach Art association is known to practically every city and state in this country.

Mrs. Riddell, during the year which ended August 17, 1940, received hundreds of letters from all over the country. Although many of the requests contained in the letters are trivial, she answers them promptly.

Mrs. Riddell has in the files letters containing requests for jobs from artist models; requests as to local art schools; requests as to studio facilities available to eastern artists. (Note to builders: studio facilities rare!) Then there are the letters asking about rentals in Laguna Beach, would a drug store venture prove successful ,etc., etc.

Many school children write, asking for pamphlets to aid them in writing school reports on the Laguna Beach Art association. One young girl in Roscoe, Calif., wanted such information to assist her in writing a paper on the subject of what attracts visitors to California. Mrs. Riddell worked all one afternoon digging out material for a school girl in Long Beach, who wanted information on Cubism, in which her class was doing research work.

Magazines Tell Story

Magazines and associations of various kinds have asked for information on the Gallery. Among the letters in that particular file can be found one from "Hobbies," the magazine for collectors; the American Association of Museums at the Smithsonian Institution, Washington, D. C., and the University of Southern California, which has included the Laguna Beach Art association in its book, "Southern California a Center of

(Continued on Page 6)

INQUIRIES COME TO GALLERY FROM FAR DISTANT SOURCES

(Continued from Page 1)

Culture." "Sunset," "Parade" and "Coast" have printed stories about the Laguna Beach Art association and Gallery, written by Mrs. Riddell.

Sales of pictures at the Gallery amounted to $1014 in the past year, a good figure during these not too prosperous times.

Eight large art groups visited the Gallery during this period, among them 175 members of Child Educators of Southern California, 35 members of the Ebell Club of Los Angeles, and 25 from San Marino Art guild.

Also during this period, the Art association received for exhibition approximately 2000 paintings, prints, etchings and sculptures. Six major exhibitions and 26 one-man shows were held.

Eight group shows were sent out and exhibited in such places as the Recreational Center at Long Beach; Wasco, Calif.; Brea high school, Orange Women's clubs circuit, Clearwater high school, Los Angeles city hall and Laguna Beach high school. A second group of 16 paintings was exhibited in Los Angeles city hall as an advertising feature for the Art Festival, and brought many favorable comments.

The exhibition sent to Wasco won for the Women's club of that city the state prize for art exhibitions.

The Art association in the past year acted as a depot for collecting and distributing paintings for various other exhibitions, such as the San Francisco fair and San Diego All-California Exhibitions.

Attendance at the Gallery has been good throughout the year, with 15,531 paid admissions and an approximate attendance of 16,000 people. The guest register shows visitors from all parts of the world, including India, China, Australia, France, Spain, Africa and every state in the union. The monthly teas have been widely patronized and form an increasingly important part of Laguna's social life.

Last week the president of the American Art association of Chicago, on a tour of art galleries throughout the country, told Mrs. Riddell that for an Art association such as Laguna's—not sustained by city or county—the local association was in better financial shape than any in the country. He also praised the current exhibition at the Gallery, stating it rated highly in comparison to the galleries he has been visiting.

Residents of Laguna Beach should be proud of their Art association when they stop to realize what it means to this community and the State of California, and they should feel proud of the excellent job Jessie Riddell is doing as curator of the Laguna Beach Art Gallery!

$500 CASH, 20 PAINTINGS TO BE AWARDED SATURDAY

Approximately 1000 New Members of Art Association Eligible to Receive One of Coveted Prizes

With the hanging of the August-September exhibit, always the best display of the year, in the Laguna Art Gallery, preparations are now complete for the Art association meeting Saturday night when the new officers of the board will be elected and the $500 cash prize and 20 paintings given away to the lucky holders of new membership tickets in the organization.

George Emmons, who has been nominated for the new president of the association, and George Brandriff, retiring president, will officiate at the presentations of the cash award and the pictures. Emmons has been asked to draw the lucky numbers, and Brandriff will give the prizes to the winners.

The 20 paintings, each done by a well-known Laguna artist, will be wrapped and numbered and holders of winning tickets will not know what pictures they have drawn till they unwrap them.

Crowd to Attend Drawing

Nearly 1000 people are expected to attend this feature of the meeting which is scheduled for 9 o'clock sharp. Mrs. Lou Merritt, Mrs. Harry Gordon Martin and Mrs. Agnes Yoch West, who are in charge of the extensive membership drive, announce that tickets will be sold up until the time of the presentation Saturday night.

Special interest is being evidenced in this and other membership drives because it has been announced that a prominent Orange county man, who has long been a friend of the local art colony and all it represents, will match dollar for dollar, the receipts of the Art Festival and the coming drive.

Beginning Monday a special effort will be made to raise funds through subscriptions, life memberships of $100, and associate memberships to pay off the balance of the indebtedness of the gallery.

Receipts to Be Doubled

With this money and the festival receipts, doubled by the generous offer of a wealthy rancher, it is hoped that the entire debt may be wiped out.

George Emmons, probably will be the new president of the association, and Virginia Woolley, well-known member of the art colony, vice-president. Other officers nominated are Roy M. Ropp, second vice-president; Maud Robertson, treasurer; Ralston Vollmer, an artist member of the association, secretary, and Ted Cook, Helen Smith, a Balboa artist, Tom Craig and William Griffith, directors.

Other nominations may be made from the floor by sustaining and artist voting members.

Mrs. Theodosia Ingham Gould headed the committee selected to choose the new officers. Ted Cook and William Griffith also served in this capacity.

The present board of directors includes Mrs. Gould, Virginia Woolley, Maud Robertson, Brandriff and Griffith, William Riddell, Ropp.

The jury to select and hang the pictures for the August-September show, which was completed Wednesday afternoon, included Ruth Peabody, Tom Craig, William Wendt, Clarence Hinkle, Thomas Hunt, with Elanor Colburn and William Griffith as alternates.

PICTURE LANE IS PLEASING

Third Annual Event Wins Many Compliments

When Santa Claus comes whizzing to Laguna Beach Christmas he will find something here which no other Southern California community can offer—the annual Picture Lane exhibit.

Practically all artists of Laguna have contributed paintings which have been placed in business houses on Coast highway, and in other areas.

Visitors, if there will be any this Christmas, will have the opportunity of mixing art with their buying. Picture Lane was inaugurated in Laguna three years ago, and has in that time become another Art Colony tradition. The pictures take the place of decorations which formerly graced lamp poles.

Virginia Woolley, curator at the Art Gallery, said the paintings exhibited this season in Picture Lane are even better than those shown in the past.

JURY REVEALS ART GALLERY WINNERS

First Oil Painting Award for Sueo Serisawa

HELEN SMITH WINS IN WATER COLORS

February-March Show Has Forty-Three Exhibits

Forty-three oil paintings and water colors comprise the February-March exhibition hanging at Laguna Beach Art Gallery, now open for public inspection.

Sueo Serisawa, youthful Los Angeles artist, won first honorable mention for his "Portrait of a Dancer." Carl Schmidt of San Bernardino was granted second honorable mention for a still life, "Grandmother's Clock."

First Water Color

In the water color division Helen Smith of Balboa was given first honorable mention. Her work is titled "Night Along the Canal." Second honors were given Katherine Knox of Laguna Beach for her "Sycamores in the Canyon."

Captain Vladimir Perfilieff, Laguna; Joane Brandt and Carl Hoerman, both of Riverside made up the jury of selection.

Exhibiting Artists

Exhibiting artists are Elise Donaldson, Helen Rousseau, Eugenia Grant, Joane Cromwell, Frederick Schwankovsky, Love Porter, Alfred R. Mitchell, Galen Doss, V. Van Steenwyck, Clyde Scott, Helen Smith, Norman Chamberlain, Lindsay Field, Bill Paul, Don David, Carl Schmidt, Lucille Delano Chamberlain, Bill Mayo, Carl Hoerman, Sueo Serisawa, Frederick Heckman, Edith Sowerby, Fern Gary, Mary Pottenger, Frank Cuprien, Katherine Knox, Roy Ropp, Dot Perpall, William Wendt, Kathryn Leighton, Hanson Puthoff, Marje Good, Charles Bradley, Vera Staples, Leonard Scheu, George Turland, Amy Kennedy, Virginia Hemphill, Baroness Lucienne de St. Mart, Nevada Wilson, Mary Sherer, Jack W. Smith, Ruth Woodward.

Julia Bracken Wendt, noted Laguna sculptor has two pieces of her work in the exhibit.

RORABECK, IREDELL RECEIVE HONOR AT GALLERY SHOW

February-March Exhibition Features Paintings By 45 Artists; Ott Displays Sculptures

Edson Rorabeck's painting, "The Lineman," received honorable mention in oils, and Russell Iredell's "Judy," was given honorable mention in water color pastels, in the exhibition of 45 pictures hanging in Laguna Art Gallery through February and March.

Included in the exhibit are two pieces of sculpture by Peterpaul Ott of Laguna.

On the jury of selection and award were William Wendt, Louise Leyden and Karl Yens. Hanging in the entresol are drawings and lithographs by Nicholi Fechin, and in the lower gallery are oils and watercolors by a group of Long Beach painters.

Following the the artists and their entries in the February-March exhibition:

Carrie Brandenberg, "My Mother's China."
Norman Chamberlain, "Doris."
Mary Shively, "Victory Garden."
Lorna Vincent Kenworthy, "Mac."
Frank W. Cuprien, "Tauquitz."
Mary Sherer, "Bouquet."
Donna Schuster, "Rose."
William Wendt, "The Balcony."
Elsie Palmer Payne, "Roma."
Glen Kantner, "Zinnias."
Marjorie Adams, "In Coachella Valley."
Eugenia Grant, "Chinese Magnolias."
Louise Leyden, "Our Toll House Farm."
Clare R. Ford, "Cherokee Roses."
Russell Iredell, "Judy."
Carl Schmidt, "Grape Pickers."
Frances Keffer, "Stock and Lillies."
Katherine Knox, "Fish Harbor Boats."
Cornelius Botke, "Still Life in August," guest artist.
Helen Smith, "Talking It Over."
Jessie Arms Botke, "Shore Birds."
George Turland, "Old Fish Dock, Gloucester."
Nevada Wilson, "Roses."
Cressie Janssen, "In Judge Gould's Grove.
Lockwood Moss, "George."
Bernard Wynne, "Geraniums."
Peter Neilsen, "Old Henry."
William Riddell, "Solitude."
George Samerjan, "Spring."
Karl Yens, "Great Is the Need for Kindly Deed."
Marylka Modjeska, "The Bon Fire."
H. R. Love, "The Green Valley."
Ruth Vincent Hoover, "Grandmother."
Irving Manoir, "Drying Sails."
Edson Rorabeck, "The Lineman."
William R. Thompson, "Deadman's Well.
Alice Fullerton, "Lake, Laguna Canyon."
Sara Hess, "Calla Lillies."
Lucienne de Saint Mart, "Still Life."
Amy Wallace, "Toledo Spain."
Burt Proctor, "Fishing Boats."
Laura Hewitt, "Near Ensenada, Mexico."
W. Galen Doss, "Laguna Beach."
Florence Tompkins, "Chrysanthemums."
Frederick Schwankovsky, "From Marine Drive."

LAGUNA BEACH ART GALLERY TO ELECT ON SATURDAY NEXT

LAGUNA BEACH, Aug. 15.—With the annual festival out of the way, attention in local art circles today was directed to the approaching election of officers and directors of the Laguna Beach Art association, which will come up at the annual membership meeting set for next Saturday evening, Aug. 17. The meeting will be called to order promptly at 7:30 o'clock, it was announced at the curator's office.

Though originally set for August 10, the date for holding the annual meeting this year was changed to August 17, this because of the extended period of the Festival of Arts which closed late last Saturday evening. To have held the annual meeting with the election of officers on the closing night of the festival would have prevented the attendance of a large number of artist members who are interested in the choosing of new officers.

A big turn out is expected for Saturday night's meeting at which only those holding life membership, artist membership and sustaining membership are entitled to vote. Under an amendment to the by-laws adopted about four years ago, the right to vote and to take an active part in the business sessions of the association was limited to the aforesaid classes of memberships. Prior to that time associate members were allowed to vote.

Much satisfaction is being expressed with the slate submitted by the nominating committee, hence no serious opposition is anticipated to the same.

In many quarters the belief is entertained that Gates W. Burrows, local architect, nominated for president, will be in position to bring about a closer cooperation and better understanding between the conservatives and the moderns. In this endeavor he will have the hearty support of Frederick Heckman, well known Laguna artist and illustrator, named for first vice president. Other names on the slate are Mrs. Louis F. Moulton for second vice president; Leslie F. Kimmell re-election as secretary; Lloyd Seilset for treasurer; Howard G. Heisler, Sam Hyde Harris, Charles Bradley and Cora H. Wilcox for directors.

Retiring officers and directors are President Howard G. Heisler; First Vice President Frederick Schwanovsky; Second Vice President Gonoud Romandy; Secretary Leslie F. Kimmell; Treasurer E. Stansbury Winchester, and Directors Lillian Whiting, Joan Cromwell, Priscilla Frazer and Thomas G. Pilsbury.

GATES W. BURROWS, who has been nominated for president of the Laguna Beach Art Association. Election will be held next Saturday night.

HUMOR OFTEN INSPIRES LAGUNA ARTISTS

1936

M. Day's "Carol Singers," in water colors, has given unalloyed delight to Art Gallery visitors and won much favorable comment for the subtle travesty on a delicate subject.

MR. AND MRS. ROY ROPP

S. Coast News July 28 1936

"The Edge of the Village," by George K. Brandriff, retiring president of the Laguna Beach Art Association.

1934

LAGUNANS IN PARTICULAR LOVE TO LOOK AT THIS PAINTING

That eminent art authority, William Griffith, painted "Aliso Canyon" not alone for his own pleasure but for the joy, as well, of all Lagunans who know their own locale. A canvass of abiding charm.

BEAUTIFUL YOSEMITE VALLEY FROM ARTIST'S POINT

PAINTING BY ANDREAS ROTH, WELL-KNOWN LAGUNA ARTIST

The photograph of the splendid canvas, which is to hang in the Hotel Laguna, was made by Maud Robertson of Laguna. Artist Roth regards the painting as probably his most important work. It has received splendid enconiums from critics and laymen.

Nov 20-36

GALLERY SHOW IS IMPRESSIVE

Critic Impartial in His Praise and Censure

By RALSTON VOLLMER

The Independent Artist's Exhibition and the Exhibit of the Southern associates at the Art Gallery are continuing to give unusual interest to the artists and general public.

The outstanding impression of the exhibit as a whole is a feeling of vitality and movement, a movement not in any particular direction but creating the impression of going somewhere. There is a feeling of reaction to academic ties. This they all have in common but individually the artists approach their art from many divergent aesthetic creeds.

Ivan Bartlett shows a keen knowledge of abstract forms, allowing himself at times, however, to go superficial. Etienne Ret shows Picasso's influence and the influence of modern French is shown in the entire exhibit. Natalie Newking's picture is lacking in organization but strongly painted. It is well modeled. Claire Van Scoy's knowledge of composition is somewhat detracted by a super-cleverness. Paulina Peavy shows fine emotional quality (lacking in the work of the average contemporary artist).

Lottie May's entertaining sketch makes one feel a desire to see more of her work. Albert King's still life is interesting from the point of view of mysticism but lacks organization. John McNee Jr.'s canvasses are arresting in their emotional quality and show more individuality than his associates. However he lacks a knowledge of organization and technique.

Kay Walter's painting is without doubt the most outstanding painting, beautifully organized and painted. It is more than suggestive of Lhote.

The show is more impressive as a whole than in part. There are the works of many more painters than mentioned in this review and they are part and parcel of the whole movement, due to the fact that it is a movement to new modes of expression—the expression of all and not one.

Ted Cook is the latest to take out a life membership in the Laguna Beach Art association.

NATURE'S GRANDEUR IS TRANSFERRED TO ARTIST'S CANVASS

Here Artist W. Galen Doss has reveled in the grandeur and the glory of a "Rock-bound Coast," the unescapable title of this alluring painting.

STRENGTH AND BEAUTY IN RARE COMBINE

"Mother and Child," by Katherine Skeele, proved a strong drawing card in Laguna's Art Gallery. The oil painting is startling in its uncompromising fidelity to life.

ON GUARD IN SOUTHLAND'S FOREST REALM

Here Karl Yens, the faithful student of nature, has produced an exceptionally lifelike picture of a typical scene of Southern California mountains. It is known as "Fire Ranger on Duty" and tells a story more vividly than mere words could do.

ART GALLERY OUT OF DEBT, LAST DOLLAR RAISED AT TEA

Oct. 20 1936

Fund of $2,000 Completed by Cash Contributions to Be Doubled by James Irvine and Mortgage Paid Off

The last dollar needed to pay the debt on the Laguna Art Gallery has been raised and the satisfaction and cancellation of the mortgage on the property is now only a matter of days and legal routine.

Thanks to the generosity of James Irvine who volunteered some months ago to match every dollar raised up to $2,000 by January 1, 1937 for the purpose of liquidating the debt, and due largely also to the financial success of the Art Festival of 1936, it became necessary for the Laguna Art association to raise only $2,000 to pay the debt in full.

At Sunday afternoon's tea at the gallery, William A. Griffith announced that just $55 more was needed in order to claim the $2,000 offered by Irvine. This sum was speedily contributed in cash by persons present.

A ripple of amusement was caused by the announcement that anyone contributing to the amount needed would be rewarded by being escorted in a grande marche around the gallery arm in arm with the dean of artists, William A. Griffith. Several availed themselves of this distinction, which had the psychological effect of influencing others to contribute. And soon the amount was completed amid great rejoicing.

Family Tea Party

The afternoon threatened rain which prevented many from being present. Later, when the rain came down in sheets on the boulevard, the crowd within the gallery resembled a large family group gathered around the tea table.

Mrs. Alfred Monroe Simmons and Mrs. Mary Langley Herrick were co-hostesses. They were assisted by Mrs. L. C. Easton, Mrs. James Paterson, Miss Adelaide Marsh and Mrs. Elizabeth Adeline Bonner.

Twin candelabra bearing lighted white tapers were at either end of a long table centered with a bowl justice the inexhaustible wealth of mother Nature's free-giving hands.

"Better still, it would be for us, the citizens of the United States, if we were to represent the first nation to dedicate to mankind this sublime, beautiful gift, the conscious God-kinship to practical use into all our daily performances. Not only then do we conquer death.

(Continued on Page 5)

OUT OF DEBT

(Continued from Page 1)

By quoting Plato, 'We really gain the password to immortality' and ours is 'the land of the free and the home of the brave.'"

of white and yellow baby "mums." An oyster-white lace throw covered the table. Tea of a most excellent brew was served in the new Emmons china, with little cakes which were undoubtedly prepared after old family receipts.

One of the interesting features of this enjoyable and outstanding tea was a little talk delivered by Karl Yens, whose great canvas, "Land of the Free and Home of the Brave," was on exhibition.

Karl Yens's Ideals

Referring to the picture, Mary Langley Herrick introduced the painter, who said, in part:

"To understand the poet who first wrote 'The land of the free and the home of the brave,' we must live a life of conscious knowledge of a Divine Intelligence which indeed surrounds us everywhere; which was, is, and will be with us in all our circumstances.

"Nature, of which also we are passive offsprings only, has preached this in countless forms. No matter where our eyes look, each of its three kingdoms sings its glory.

"If the enlightened ones among us would plant this wisdom in earnestness deep within the souls of the children of all peoples, we would soon have no need longer for the horrible instruments of murder, which we today so industriously manufacture. Instead of that, we will have found the proper way to contribute with joyful

Among those present at the tea were Mrs. Reginald Hutchinson of High Drive, Alfred Monroe Simmons, Dr. and Mrs. Thomas Spencer Miller, Mrs. William A. Griffith, Nell Coover, Mr. and Mrs. Leslie F. Kimmell and small daughter, L. C. Easton, Mrs. Harry Gordon Martin, Mr. and Mrs. Roy M. Ropp, C. G. Gardner, Mrs. M. E. Shepherd, James A. Paterson, Miss Irene Maclean, Mrs. Annette Arnold, Mrs. Hazel Shoren and son of San Diego, Frederick Johnston and Mr. and Mrs. Carl S. Pomeroy of Riverside, Miss Jessie Browning, Mrs. Bessie Dunlap, Mary Holland Kinkaid and others.

A visit was made to the Art gallery last Saturday by artist Ejnar Hansen and party. Mr. Hansen has a one-man show, current now.

ALICE FULLERTON WINS TITLE OF LAGUNA PAINTER OF TREES

Water Colorist's Work Being Displayed at Gallery Entresol Shows 25 Years of Hard Effort

Twenty-five years in Laguna Beach, painting the sunny beaches, the riotous seas and graceful eucalyptus has brought into the work of Alice Fullerton, Laguna's veteran water colorist, a wealth of beauty and charm.

In her exhibit of paintings which are on view in the entresol of the Art Gallery, Miss Fullerton has consistently and convincingly portrayed nature in all of its varying moods.

Often referred to as the "Painter of Trees," the artist is a small vivacious woman, absorbed in the business of living and her paintings reflect the rational order of her life in quiet strength, simple form and sensitive individuality.

Showing currently until October 30 the show lists a dozen or more of her favorite subjects, the outgrowth of half a century of sincere and consecrated effort of translating from the unordered wealth of nature's material to the finished product of her well-ordered medium.

KARL YENS REVEALS SOUL OF ARTIST TO SCHOOL GROUP

A group of students from the high school were the guests of Karl Yens at the Art Gallery Wednesday afternoon. Parents and art lovers of the community were present and followed the group as Yens spoke on numerous paintings and drawings that hung in the upper and lower salons of the gallery.

Pausing before his masterful canvas, "The Land of the Free and the Home of the Brave," the gifted artist explained the lesson to youth that he had endeavored to explain within his own composition.

Before the party started through the gallery Yens addressed the students in a heart-to-heart talk as follows:

"To you young students of our Laguna Beach High school—Before telling the substance of my heart-to-heart talk, I wish to make clear that I tried to leave behind me all traces of self-glorification, because I know that only then can I hope to give you something of real and lasting value.

"Now then, let us together follow briefly but closely the career of an up-to-date, average human being to his full maturity: In his innocence he proudly leaves the threshold of his parents' house, going to kindergarten, entering his first social gathering. Here he soon learns the importance of his intellect . Here, also, the discrimination of his associates begins. Hand in hand with the growth of his mental and physical development go his personal conceptions of all impressions he receives from the outside. He, to his great surprise and disappointment, receives blow after blow. Yet these blows become the stone and steel foundation of his character, to be from now on his very own until his heartbeats cease.

"He is now strong, beautiful and loaded with highest intentions. Let us return to his disappointing blows. Now he has learned to be thoughtful. He always remembers his home and all that is sacred and dear to him. Yet—has he not seen insurmountable differences between parents and children and implacable opinions among brothers and sisters caused solely from their desires to do the things they think best? He had again and again opened his overflowing heart to the people and in return the lesson that he learned was in selfishness and in cowardice. A curtain rose before his bewildered eyes to show him the world writes her history in blood and the spirit of countless martyrs has not yet reached its sublime goal.

"But this unfolding individual has learned a much more important lesson: he has been taught to know and to judge himself. He found out that he was ensnared in the same errors, the same prejudices, and soiled with the same vices as his fellowmen to whom he thought he was a lightbearer. He expected friendship, but he was not a sincere friend to others. He praised the blessing charm of love, but he did not practice it. He demanded freedom, but he himself was incapable of practicing its virtues. Above all, he recommended the fountain of truth, yet he lied to others, he lied to himself.

"Crushed—all his good morals shattered, he felt himself standing at the brink of utter despair, despising himself and the whole world.

"My young friends you will have noticed one important thing he had overlooked or did not consider of any value. Yet the knowledge of this wisdom could have saved him from his unhappy frame of mind and doubtless could have given him an inwardly happy and contented existence.

"So now let us try to imagine a person who has arrived at the knowledge of a Divine Intelligence. This Divine Intelligence weaves in and through every manifestation of nature, disregarding how immense, how sublime, how minute or how minor it may be. This same person enjoys kinship with God when He witnesses his creations and, when he enjoys a pure work of art, may it be a symphony in music, a monument in stone, poetry in words or a handiwork in color.

"Whomsoever you are, whatever you are doing, whatsoever you hope to be, ponder it well ,there lives a God in you!"

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ART GALLERY OUT OF DEBT

(Continued from Page 1)

By quoting Plato, 'We really gain the password to immortality' and ours is 'the land of the free and the home of the brave.' "

of white and yellow baby "mums." An oyster-white lace throw covered the table. Tea of a most excellent brew was served in the new Emmons china, with little cakes which were undoubtedly prepared after old family receipts.

One of the interesting features of this enjoyable and outstanding tea was a little talk delivered by Karl Yens, whose great canvas, "Land of the Free and Home of the Brave," was on exhibition.

Karl Yens's Ideals

Referring to the picture, Mary Langley Herrick introduced the painter, who said, in part:

"To understand the poet who first wrote 'The land of the free and the home of the brave,' we must live a life of conscious knowledge of a Divine Intelligence which indeed surrounds us everywhere; which was, is, and will be with us in all our circumstances.

"Nature, of which also we are passive offsprings only, has preached this in countless forms. No matter where our eyes look, each of its three kingdoms sings its glory.

"If the enlightened ones among us would plant this wisdom in earnestness deep within the souls of the children of all peoples, we would soon have no need longer for the horrible instruments of murder, which we today so industriously manufacture. Instead of that, we will have found the proper way to contribute with joyful

Among those present at the tea were Mrs. Reginald Hutchinson of High Drive, Alfred Monroe Simmons, Dr. and Mrs. Thomas Spencer Miller, Mrs. William A. Griffith, Nell Coover, Mr. and Mrs. Leslie F. Kimmell and small daughter, L. C. Easton, Mrs. Harry Gordon Martin, Mr. and Mrs. Roy M. Ropp, C. G. Gardner, Mrs. M. E. Shepherd, James A. Paterson, Miss Irene Maclean, Mrs. Annette Arnold, Mrs. Hazel Shoren and son of San Diego, Frederick Johnston and Mr. and Mrs. Carl S. Pomeroy of Riverside, Miss Jessie Browning, Mrs. Bessie Dunlap, Mary Holland Kinkaid and others.

A visit was made to the Art gallery last Saturday by artist Ejnar Hansen and party. Mr. Hansen has a one-man show, current now.

ALICE FULLERTON WINS TITLE OF LAGUNA PAINTER OF TREES

Water Colorist's Work Being Displayed at Gallery Entresol Shows 25 Years of Hard Effort

Twenty-five years in Laguna Beach, painting the sunny beaches, the riotous seas and graceful eucalyptus has brought into the work of Alice Fullerton, Laguna's veteran water colorist, a wealth of beauty and charm.

In her exhibit of paintings which are on view in the entresol of the Art Gallery, Miss Fullerton has consistently and convincingly portrayed nature in all of its varying moods.

Often referred to as the "Painter of Trees," the artist is a small vivacious woman, absorbed in the business of living and her paintings reflect the rational order of her life in quiet strength, simple form and sensitive individuality.

Showing currently until October 30 the show lists a dozen or more of her favorite subjects, the outgrowth of half a century of sincere and consecrated effort of translating from the unordered wealth of nature's material to the finished product of her well-ordered medium.

KARL YENS REVEALS SOUL OF ARTIST TO SCHOOL GROUP

A group of students from the high school were the guests of Karl Yens at the Art Gallery Wednesday afternoon. Parents and art lovers of the community were present and followed the group as Yens spoke on numerous paintings and drawings that hung in the upper and lower salons of the gallery.

Pausing before his masterful canvas, "The Land of the Free and the Home of the Brave," the gifted artist explained the lesson to youth that he had endeavored to explain within his own composition.

Before the party started through the gallery Yens addressed the students in a heart-to-heart talk as follows:

"To you young students of our Laguna Beach High school—Before telling the substance of my heart-to-heart talk, I wish to make clear that I tried to leave behind me all traces of self-glorification, because I know that only then can I hope to give you something of real and lasting value.

"Now then, let us together follow briefly but closely the career of an up-to-date, average human being to his full maturity: In his innocence he proudly leaves the threshold of his parents' house, going to kindergarten, entering his first social gathering. Here he soon learns the importance of his intellect . Here, also, the discrimination of his associates begins. Hand in hand with the growth of his mental and physical development go his personal conceptions of all impressions he receives from the outside. He, to his great surprise and disappointment, receives blow after blow. Yet these blows become the stone and steel foundation of his character, to be from now on his very own until his heartbeats cease.

"He is now strong, beautiful and loaded with highest intentions. Let us return to his disappointing blows. Now he has learned to be thoughtful. He always remembers his home and all that is sacred and dear to him. Yet—has he not seen insurmountable differences between parents and children and implacable opinions among brothers and sisters caused solely from their desires to do the things they think best? He had again and again opened his overflowing heart to the people and in return the lesson that he learned was in selfishness and in cowardice. A curtain rose before his bewildered eyes to show him the world writes her history in blood and the spirit of countless martyrs has not yet reached its sublime goal.

"But this unfolding individual has learned a much more important lesson: he has been taught to know and to judge himself. He found out that he was ensnared in the same errors, the same prejudices, and soiled with the same vices as his fellowmen to whom he thought he was a lightbearer. He expected friendship, but he was not a sincere friend to others. He praised the blessing charm of love, but he did not practice it. He demanded freedom, but he himself was incapable of practicing its virtues. Above all, he recommended the fountain of truth, yet he lied to others, he lied to himself.

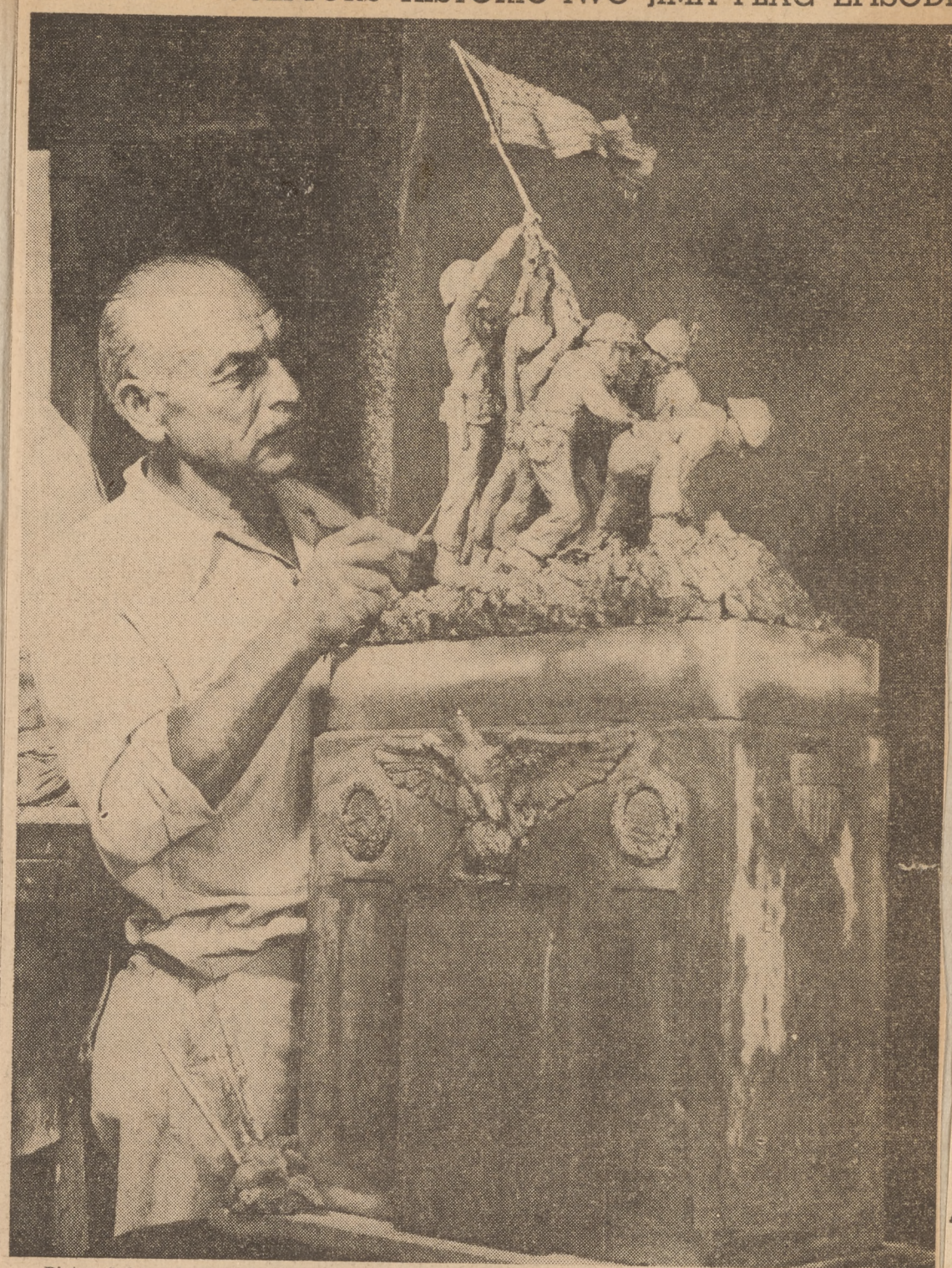
"Crushed—all his good morals shattered, he felt himself standing at the brink of utter despair, despising himself and the whole world.

"My young friends you will have noticed one important thing he had overlooked or did not consider of any value. Yet the knowledge of this wisdom could have saved him from his unhappy frame of mind and doubtless could have given him an inwardly happy and contented existence.

"So now let us try to imagine a person who has arrived at the knowledge of a Divine Intelligence. This Divine Intelligence weaves in and through every manifestation of nature, disregarding how immense, how sublime, how minute or how minor it may be. This same person enjoys kinship with God when He witnesses his creations and, when he enjoys a pure work of art, may it be a symphony in music, a monument in stone, poetry in words or a handiwork in color.

"Whomsoever you are, whatever you are doing, whatsoever you hope to be, ponder it well ,there lives a God in you!"

LAGUNAN SCULPTORS HISTORIC IWO JIMA FLAG EPISODE



Pictured here is Ernest A. Yerbysmith, Laguna sculptor, busily engaged in completing his scale model of the now historic episode, raising the American flag on Iwo Jima. His workshop at 370 Ocean avenue, is filled with beautiful pieces of his handiwork including a life-size portrait bust of Gen. MacArthur, and one of Gen. Eisenhower. The proposed completed statue group with the six figures raising the flag will be approximately six feet tall, standing on a pedestal 24 feet in height—Photo by Dr. R. A. Green.

REX BRANDT—"Morning in Julian," depicting scene in San Diego's back country, is this Riverside artist's item in Foundation of Western Art's 10th California water color show.

INTERESTED — Roy M. Ropp, director of the Festival of Arts at Laguna, gives last-minute advice to Betsy Kay Blakely on her part in Pageant of the Masters.

Times photo

Audience Fascinates Children Acting in Laguna Art Festival

Youngsters in Living Pictures Find Spectators So Intriguing It's Difficult to Remain Quiet

LAGUNA BEACH, Aug. 2.— There are 2000 persons in Southern California who today can testify that Roy M. Ropp's Pageant of the Masters is reproduced with living characters.

Una Marie Lang, 3, is one of the youngest in the living pictures cast of characters, and last night she proved she is very much alive. Una Marie was one of the youngsters posing in the cast for the statue Motherhood, by George Grey Barnard. She was done in white and sat motionless until the curtains parted.

BECOMES SPECTATOR

Sight of the vast audience staring at her proved interesting to Una Marie and she turned her head this way and that to take in the entire panorama of faces. She was given a big "hand."

Another young performer who attracted attention is Betsy Kay Blakely, who appeared in Gathering of the Grapes, by Francisco de Goya.

Director Ropp said he feels a little apprehensive each time a picture or piece of sculpture is shown with children because of their curiosity over what goes on about them. Keeping a child motionless for a full minute while the picture is being shown is a nerve-breaking task, Ropp said. However, his little performers have done remarkably well in following instructions.

OTHERS IN CAST

Other youngsters in the living pictures and living statuary are Valerie Cochran, 4, in Grace Before Meat, by Chardin; Joan Burns, 6, The Harvest, by Jules Breton; Robert Scotland, 6, The Pioneer Mother, by Bryant Baker; Rosalie Hernandez, 4, The Harvest; Pendleton Knight, 6, The Gleaners, by Millet; Gilbert Dockwood, 3, Holy Family, by Rubens; Barbara Johnson, 6, Lily Rose, by John Singer Sargent; Dona Lee Stein, 6, The Helping Hand, by Emile Renouf, and Mimi Moorhead, 5, Carnation Lily, by John Singer Sargent.

The greatest crowd ever to attend a festival performance packed Irvine Bowl last night.

FAMOUS TITLED PAINTER OF DOGS

BARONESS DE SAINT MART
Her Paintings Have Won for Her International Renown

ANIMAL PORTRAITS HANG IN ENTRESOL OF ART GALLERY

On view through December 31 in the entresol of the Gallery is an exhibition of animal portraits by the Baroness Lucienne de Saint-Mart who is accounted "one of the best dog painters in America" because she depicts the character of the animal.

It is true that dogs, like people, have character, distinct and individual, and the Baroness has discovered the secret of bringing it out in a portrait, hence the success she has made of her work.

Born In Paris

Baroness de St. Mart was born in Paris, studied art there and had her own studio. When she was fifteen she made a sculptured likeness of her own dog which was accept at the Paris Salon. Her versatility is expressed in delightful flower studies and miniatures in which she also excells.

After leaving France the Baroness spent eight years in Russia doing portrait painting, especially miniatures, her chief subject the pathetic fair-haired Tzaravitch, son of the last Tzar.

Escape from Russia

The portrait was offered as a gift to ambassadors of foreign nations. Escaping from Russia with her daughter, during the Revolution she returned first to Paris, then to the United States, New York and New Orleans, and finally came to Southern California where she has devoted herself to art.

Here she has found contentment and earned the name of the "Cheerful Philosopher."

"To be happy," she says, "one must never look back. There is always the future, beautiful with promise, Every day one should be ready for a lovely New adventure and never a day but the adventure will be his."

FRIDAY, JUNE 12, 1942

THREE SHOWS ON DISPLAY FOR JUNE

One-Man Exhibits Attract Art Gallery Visitors

LOWER GALLERY HAS TWO EXHIBITIONS

Lucille De Lano Work Is Shown in Entresol

By VIRGINIA WOOLLEY

Seldom have we shown three exhibits so varied in character as are now on view at the Gallery, and it is interesting to get the reaction of visitors to the Gallery. When a whole room or even one wall is hung with the work of one artist, you naturally find yourself more acquainted with the one who has produced this group, and have a better understanding of the message he is trying to bring us, than by one painting which may be found in a general gallery exhibit. Sometimes the one sent in is hung next to a stronger painting in color or one of such different style that the strength expressed in that artist's own way is diminished or lost.

At this time a comprehensive show of the work of Lucille De Lano is hanging in the entresol of the Gallery. Although Lucille paints in oil and water color, she has but one oil, "Callas." Her water colors all of scenes around Laguna are fresh and vigorous in treatment. One would say that she is partial to hills, for her pictures "Canyon Hills," "El Toro Hills" and "Irvine Ranch" all portray these "Hills of Home" with sincerity and love for them. Her painting in the main exhibit is also of hills—in Mexico. The paintings of "Cup of Gold" and "Castor Beans" are excellent.

Born in Michigan

Lucille was born in Michigan and had her early training there, getting her love for art and design especially with her father, Chas. A. De Lano, who was designer of period furniture in Grand Rapids. She later attended schools of art in Michigan. Since living in California she has studied with Tom Craig, Rex Brandt, Norman Chamberlain, Milford Zornes and David Scott.

She is a regular exhibitor in the Gallery, interested in its activities, and chairman of the Artist's Encouragement group, which conducts a class in drawing from life on Tuesday and Friday nights. A model is supplied, there is no instructor. A small fee is paid for model hire. The class meets from 7:30 to 9:30.

In Lower Gallery

In the Lower Gallery two other young artists are showing. Charles Keck of Los Angeles has 20 water colors, subjects including bits of Mexico, South America, Alaska, as well as his own United States. Storm effects, bright sun, the seasons, figures—all attract this young artist and are equally well painted. He has won honors in many exhibits, having had two mentions here in Laguna, where he has been an exhibiting member for several years.

Since arranging for this exhibit, Charles enlisted, and is at present at Camp Crowder, Missouri.

Entirely contrasting to both other artists is the work of Flavio Cabral, who has just become a member of the association, winning second mention in the current exhibit for his "Tranquil Mood." His group of 15 oils in the Lower Gallery are expressive of the mind of one who is serious about his work.

Mystical in Pathos

Almost mystical, with pathos in many of his figures, one is certainly held by the strength, as well as poetic quality achieved by Cabral. The self portrait, as well as being a likeness is well organized, and one of his best works. His landscapes, "Modern," termed by some, are the interpretation of scenes familar to him in Liberty street where he lives in Los Angeles. These too, carry the characteristic style of this conscientious young painter who has already

Elsie Palmer Payne plans her vacation at home 1941

MRS. ELSIE PALMER PAYNE

With her usual flare for individuality, Elsie Palmer Payne has announced to her friends she will vacation at home this summer.

Laughingly she explained: "You see, there were so many things to do last winter and so many people here to see me, and I have had to attend so many functions of one sort and another that I really will find it a change to sit down in my studio and look around.

"Besides, most of my pictures have had to be piled up when they were returned from exhibits here and there.

"So I decided to have an exhibit for myself and then when my friends drop in we can take a trip by the pictorial route to Europe and see something of the quiet and beauty that prevailed a few short years ago when I spent several summers there with my family."

So on the walls of her studio home at 9419 Wilshire boulevard, Beverly Hills, Mrs. Payne has hung an exhibit of her fine temporary scenes depicting the rural and village life of the French peasants, of the English countryside and of the Italian streets and market places before the war.

* * *

Born in Texas of English parentage, Mrs. Payne was brought to California when a tiny child, and reared in the San Francisco bay district, where she received her first art lessons.

Taking her work seriously and applying herself well, the young girl, after several years of intensive training, made a business connection in her chosen profession, which took her to Chicago.

Here she met and married Edgar A. Payne, internationally known artist.

Then followed a life of varied experiences. Back and forth across the continent they went seeking beauty spots to paint.

Packing into the High Sierras or Rockies over snowclad trails; sweltering in the desert; enjoying the cool of ocean breezes; settling long enough in Laguna Beach to be instrumental in organizing the Laguna Beach Art association and establishing its art gallery.

In due time a daughter arrived in the Payne household.

The child was born to excitement, for its crib was literally a suitcase, and at an early age it learned to accept the vicissitudes of travel with composure. And thus it grew.

When the little girl was old enough, to Europe for three years went the family, traveling from one country to another; stopping as long as fancy held them and holding exhibitions in both Paris and Rome.

* * *

From a life crowded with rich experiences, Mrs. Payne has gleaned many wholesome truths.

She has proved the adage, "It is more blessed to give than to receive," and has profited thereby.

It came about through an experience in Westport, Conn., where she went with her family one summer to spend a month. Here they found a town with many artists, but no teachers.

Mrs. Payne was asked to give a course of lessons and promptly refused, because time was so limited, and she had not given lessons before. Then she considered the matter. After all, there were only a few certain principles governing art.

Mrs. Payne was amazed, however, to find that she herself had learned more in preparing those lessons than in all of her years of study and experience, because she had had to marshal her knowledge into definite, concrete chape; to simplify it and finally to file the facts into different compartments of her brain.

As a result Mrs. Payne says:

"I have worked more intelligently ever since." And she hands on this simple philosophy to others:

"If you want to make something yours, teach it to others."

PRIZE-WINNING PICTURE SHOWN HERE

"A Decent Burial," a water color by Elsie Palmer Payne, former well-known resident of Laguna Beach, now living in Beverly Hills, has won three prizes this season. This picture is now on exhibition in Laguna Beach art gallery.

Wife of First President of Art Association Here Shows Work

Striking Picture 'A Decent Burial,' Is Winner of Three Prizes for Creator Elsie Palmer Payne

At the current exhibition in Laguna Beach art gallery Elsie Palmer Payne, an early resident of Laguna and a life member of the Art association, is showing a watercolor for which she was awarded three major prizes last season.

The first was the Mrs. Walter Harrison Fisher cash prize for the best watercolor in the Women Painters of the West's fall show at the Los Angeles Museum at Exposition Park; the second was the first prize for the best watercolor at the California Art club's spring exhibition at the Los Angeles Friday Morning club; then she was invited to send it to the competitive exhibition held each May at the Los Angeles Wilshire Ebell club where she was awarded the second cash watercolor prize at the annual Artist's dinner.

The picture is a dramatic representation of a scene Mrs. Payne saw years ago on the wind swept shores of Brittany. It shows the tragic figure of a thin determined woman following a hurrying priest and altar boy, and on her head is a little coffin with a brave bouquet up top. She was seeing that the baby got a "Decent Burial" if she had to do it all by herself.

Mrs. Payne first made a small statuette of the subject, and sold the only casting of it in Paris, but the memory of that tragic lone figure kept returning until it came to life suddenly in the boldly handled, well composed, beautifully colored watercolor which has been so well received.

Mrs. Payne is now living in Beverly Hills where she has been conducting her own art school on Wilshire Boulevard for the past ten years. She is a regular contributor to Laguna Art Gallery, besides many of the important exhibitions of the southland. She has just taken another prize at the Los Angeles Muesum on a picture named "Life Eternal" which was shown in the Laguna gallery last fall.

Early residents will remember her as the wife of Edgar Allwin Payne, founder and first president of Laguna Beach Art Association, and the mother of Evelyn Payne, who is now the wife of John Burton Hatcher, a research chemist at California Institute of Technology, where, for the duration, Evelyn, a psychology graduate of U. C. L. A., is engaged in personnel work.

UNUSUAL COMPOSITION FOR MASTER ARTIST'S HAND

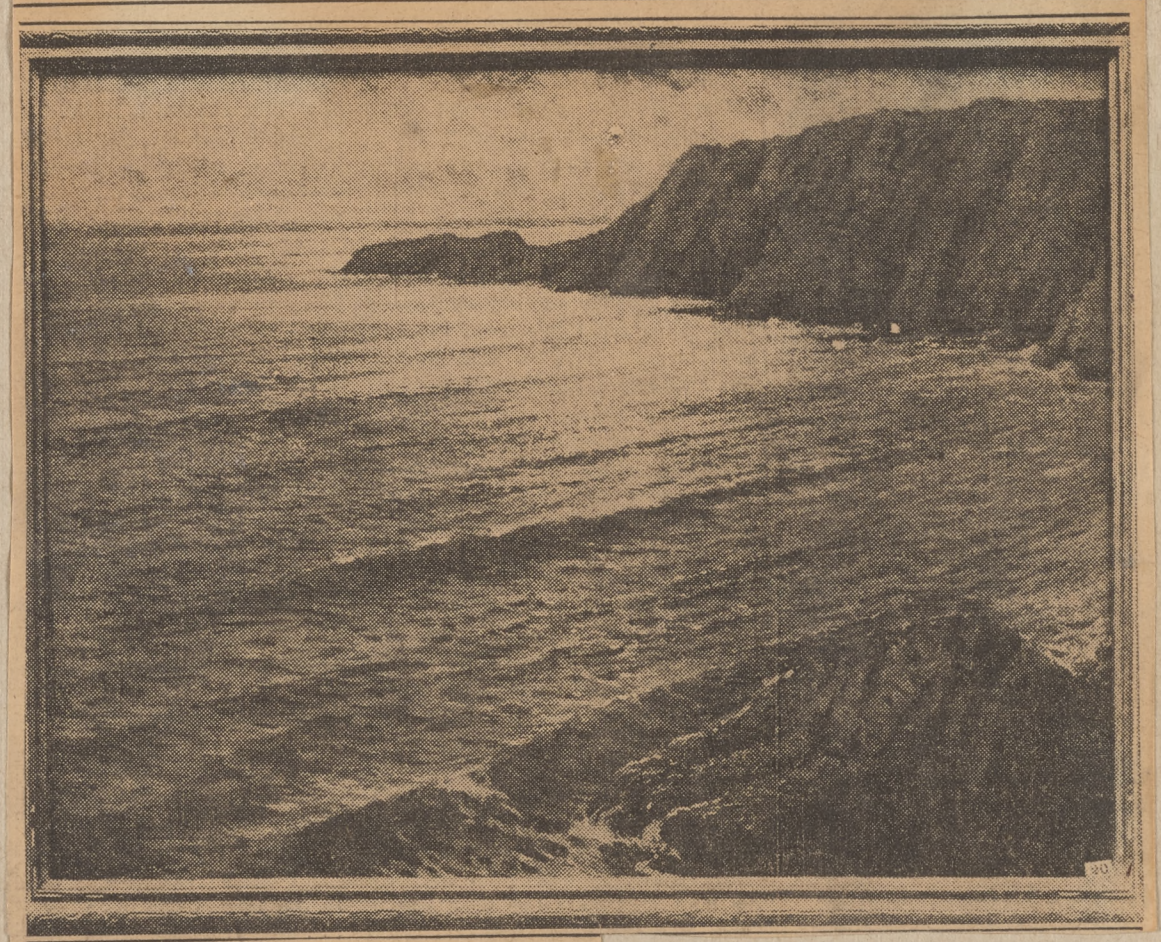
'RIDERS OF THE NARROW TRAIL'
Roy Ropp, Director of the Pageant of the Masters Went Far From Laguna for This Setting

BOUGHT FOR ONTARIO—"Day at Corona Del Mar," painting by Rexford Brandt, was a favorite in recent annual American art exhibit at Chaffey Junior College. Chaffey Community Art Association purchased it. Picture will hang in college memorial library.

Mar. 3, 1942

Cuprien
Art Register

OLD MASTER CUPRIEN PAINTS ANOTHER PRIZE WINNER



Frank Cuprien, holder of numerous awards and prizes, has been awarded first honorable mention in oils for the June-July exhibition at the Art Gallery. "Radiant Day" is the title of the painting representing the artist, and is an excellent example of the type of work that has made him nationally famous.

Mr. Cuprien Poses for me.

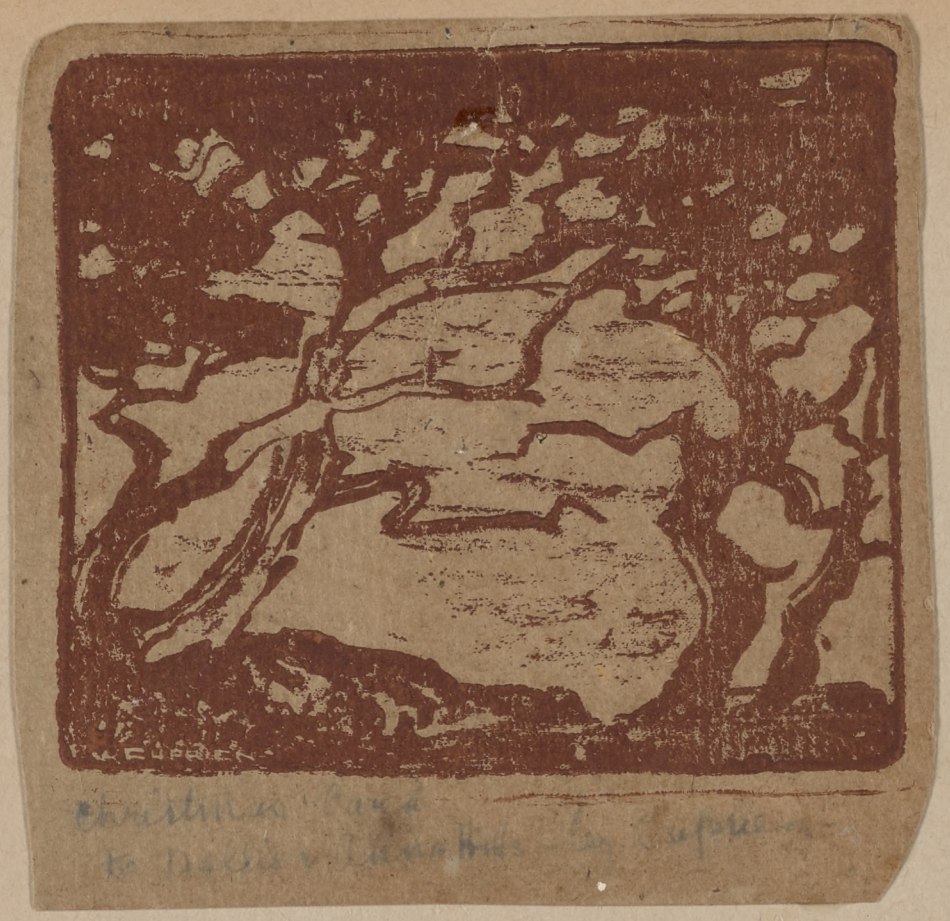
CUPRIEN PICTURE GETS MOST VOTES

1942

An oil painting titled "In Golden Mist," done by Frank Cuprien, dean of Laguna artists, was voted the most popular of the paintings in the September exhibit at the Art Gallery, Miss Virginia Woolley, curator, reported today.

Visitors to the gallery were invited to cast their ballots for their favorite picture in the September exhibit, and interest ran high, Miss Woolley said.

Second place favorite was a pastel titled "Acacia," by Eugenia Grant.



Children Mistake Laguna Artist for Santa Claus, and Then---

LAGUNA BEACH, Dec. 24.—Frank W. Cuprien, dean of Laguna Beach artists, today found himself playing the role of Santa Claus.

And a group of children romping about his studios was a new experience for the venerable master of many nationally known paintings of the sea.

Cuprien as Santa came about through a case of mistaken identity. His natural resemblance to the beloved St. Nick led to the festivities that now promise to be an annual event.

Mrs. Deane Armstrong conducts a nursery for youngsters. Many of her charges are children of parents now engage in defense work. She is frequently mentioned as Laguna's "war mother."

Mrs. Armstrong and the children often are seen on Laguna's streets. They have been trained to follow her in strict military precision. It was on one of these visits to the markets that they spied Cuprien. Immediately, discipline relaxed and in chorus they called her attention to "Santa Claus across the street."

Cuprien's efforts to convince the youngsters that the real Santa would be along in a few days were of no avail.

Cuprien was Santa Claus.

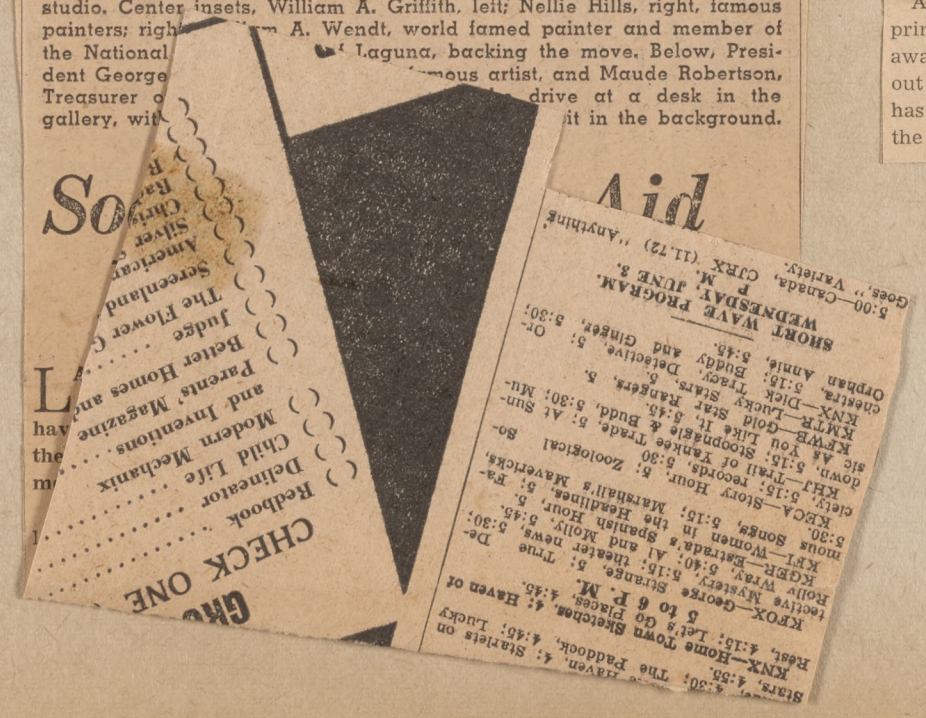
Dec 1942

SURE, IT'S SANTA—When children at Laguna spied bewhiskered Frank Cuprien, noted artist, they knew he was Santa Claus. Word got around and Cuprien's studios were swamped with children. Spencer Loveland, left; Dennis Humphrey, Brian Humphrey, Edward Watkins, George Milligan and David Thurston enjoy a visit with their "Santa."

Times photo

Laguna Art Gallery Extending Influence

The Laguna Beach Art Association is on its way to becoming one of the strongest organizations of its kind in the country, as the result of a membership movement now under way. Top, center, is a picture of the present handsome gallery, indebtedness on which is to be removed by the campaign. Left, Ruth Peabody, sculptor, at work in her Laguna studio. Center insets, William A. Griffith, left; Nellie Hills, right, famous painters; righ[t] A. Wendt, world famed painter and member of the National [L]aguna, backing the move. Below, Presi-dent George [f]amous artist, and Maude Robertson, Treasurer o[f] drive at a desk in the gallery, wit[h] it in the background.

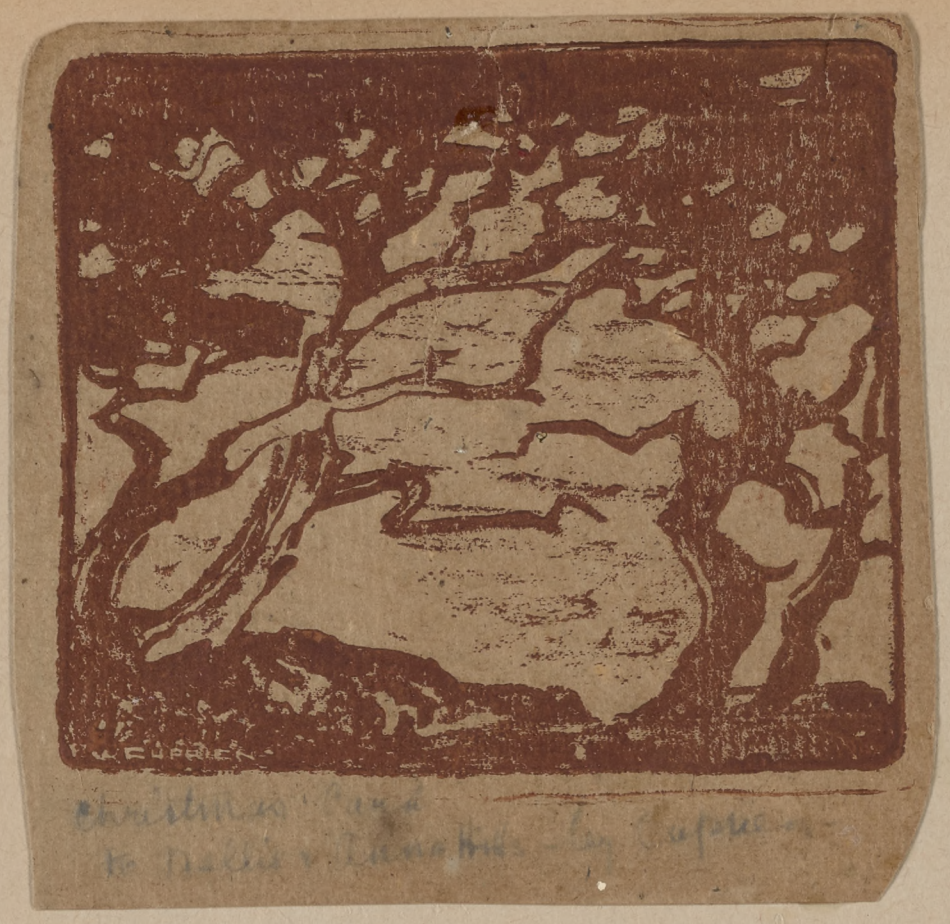


Ott Exhibiting Sculpture Pieces

A beautiful one-man show of sculpture pieces is being exhibited by Peterpaul Ott at Francis Shoe Store, 215 Coast boulevard, south, through the Christmas season.

Terra cotta pieces are Youth, Awakening, and Sorrow. In alabaster are a book-end set, Torso and Mother and Child. Bronze pieces are Just Twelve and Defencer, and two pieces of ceramics, Electra Fragments, and Kreutzberg.

Also in the exhibit are block prints, a music award, and a radio award. In other windows throughout the community, Sculptor Ott has several pieces to fit in with the Picture Lane program.



Christmas Card
to Dale Williams from Cuprien

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Social Leaders Aid Painters' Movement

LAGUNA BEACH, June 2.—The Laguna Beach Art Association and its handsome gallery, one of the finest in the West, will have the backing of thousands of new members and become one of the leading organizations of its kind in the United States, if a movement now under way continues at the present rate.

The membership movement, launched several weeks ago as a county wide affair, is extending far beyond the boundaries of the county, revealing a wide interest in this unique art colony and its gallery. Five thousand members is the goal set, and from present indications it will be reached before Fall. Social leaders of the county, including Mrs. William K. Moulton, Mrs. James Irvine and many others, have launched a series of afternoon parties which have spread to all parts of Southern California, each party offering guests an opportunity and gracious setting for contact between artists and laymen, and an opportunity to participate in the activities of the association.

The Laguna Beach Art Association is one of but three in the United States which is owned and operated by its artist and lay membership to the end that the best interest of art may be fostered. Its gallery is internationally famous, with six major exhibitions each year and four one-man shows in the lower gallery, with a new and important exhibitor appearing every two weeks.

The City of Laguna Beach started as a village art colony many years ago, and the Art Association was founded in 1918 as the result of an unusual successful exhibition sponsored by artists resident in the community. Since then the group has acquired a magnificent gallery, the indebtedness of which the present membership campaign is designed to remove.

George K. Brandriff, President of the association, is being aided in the move by practically the entire art colony, as well as a strong group of laymen. Mrs. Irvine, Mrs. Moulton and Mrs. Agnes Yoch West have organized the widespread series of social entertainments which are building the membership rapidly.

TUESDAY, DECEMBER 29, 1936

Coast-For

ORMER LAGUNAN'S PAINTINGS FIND FAVOR IN SAN FRANCISCO

"MATILIJA POPPIES," BY TOM E. LEWIS

Painted in Laguna Beach, this fine example of the rising young modern's work has been sold to a San Francisco collector. Lewis has two paintings in the present exhibit at the Art Gallery here.

Tom E. Lewis, artist, formerly a resident of Laguna Beach is spending the holidays here.

Mr. Lewis has been living in San Francisco, where his paintings have become much sought after. The San Francisco Museum of Art has recently acquired two more of Lewis's canvases for its permanent collection.

In February he is going to Honolulu with a one-man exhibition.

The painting," Matilija Poppies," painted in Laguna Beach and reproduced here, was recently sold to a prominent collector in San Francisco.

LAST SHOW: Last Saturday night's Victory House show was sponsored by the Art Association and was most successful . . . Frank Cuprien's appearance brought a storm of aplause — and why shouldn't it? . . . Mr. Cuprien proved once again that he is an artist of diversified talents . . . Mrs. Charles Bradley's songs, with Mrs. Schwankovsky's accompaniment, were very nice . . . Oswell Jackson's chalk talk was most interesting and humorous, his reading of Benet's "Letter to Adolph" very moving . . . Audience got a kick out of watching Kathryn Olsen sketch stamp buyers on the platform; Mrs. Hebrun (I'm afraid the name is spelled wrong) was pleased when she won the Frederick Schwankovsky painting donated by the Gallery . . . Frances Vandercook's Hawaiian dance numbers were beautifully done and well received, as was the entire pro gram, produced under Ozzie Jackson's direction . . . That big sale of a $4,000 bond to Judy Meyers was really something, wasn't it? . . . Judy is new step-daughter of Madeline Murray, they all came down from L. A. especially to leave the $4,000 here . . . Pretty nice of them.

Prize Winners in Art Gallery Named

At the regular monthly meeting of the Laguna Art Association Saturday night prize winners in the current Art Gallery show were announced as follows:

First, S. Serisama, a Japanese painter, new member of the Laguna Art Association, for his "Back Street"; second, Reginald Johnston for his "May Day." Honorable mention in sculpture went to Preston Prescott for his "Prenatal Mother."

The jury of selection for the August exhibit was named. It is made up of William Wendt, Clarence Hinkle, Tom Craig, Thomas Hunt, and Ruth Peabody, with William A. Griffith and Eleanor Colburn as alternates.

Mrs. Theodosia Gould, William Griffith and Ted Cook have been named a nominating committee to select candidates for the various offices at the annual election. These three will present a slate at the August meeting. Nominations also may be made from the floor.

Ted Cook gave a very fine talk concerning the collection of photographs now being shown in the lower gallery. Maud Robertson was given the highest praise for her gum prints, one of the most interesting features of the exhibit.

THIS PAINTING EXCITED CRITICS OF ART

1936

"Portrait of Betalo," a study in oil by Helen Chalmers of the famous Laguna Art Colony, is one of the most generally admired pictures exhibited here in recent years. Students of art and critics alike have given it unusual attention.

JOAN IRVING BRANDT HANGS PAINTINGS AT ART GALLERY

Youthful Artist's Exhibit on Display Until Middle of February; 17 Water Colors Are Included

Joan Irving Brandt, one of the group of youthful artists who already have established themselves as top-flight technicians in the water color medium, is exhibiting until February 15 at Laguna Beach Art Gallery.

Though she is only 24, Joan Brandt has exhibited in all of the major galleries and exhibitions on the Pacific Coast and is represented in the traveling exhibit of the California Water Color Society and the permanent collection of the Metropolitan Museum, New York City.

The exhibits which list 17 water colors are rendered in rich washes and are solidly constructed. There is nothing studied about these water colors. The paint flows easily, white paper sparkles through and with it all the artist has not compromised nature.

She remains faithful to the precept of wetness in views, like "San Simeon Farm," and paints with warm, rather than chilly tonalities, in the manner of the currently prominent School of California Water colorists.

An interesting exhibit is "Drifting Fog," in which the sun shines luminously through a departing mist. Again, under bright sunlight the artist shows strong color and rugged forms in "Autumn at Glen Oak," and "Spring crossing," a convincing study of rural simplicity.

++Laguna's Artists++

* * * * * * * * *

George Brandriff's 'Bump of Order' Is Responsible for Success

(Who isn't interested in residents of the famed Laguna Beach art colony? Known throughout the world as a playground and workshop for the artist, the potter and the sculptor, occupants of the seaside village will be introduced from time to time in The Journal. Today George Brandriff and his work at Laguna are described.)

By MRS. L. B. SMALLEY

Arriving at 274 Wave street, Laguna Beach, to interview Mr. Brandriff, before he answered the bell it became evident he was an artist without the usual artistic temperament. His Scotch grandfather was a house painter, which may have given him the urge to paint. His charming home is too neat and orderly to suggest that an arist lives there; in fact two artists live there, for his wife cooperates with him and has been teaching in Los Angeles all winter.

His bump of order might come from his mother's side of the family. She taught English in Milleville, N. J., where he was born some 40 years ago. Being the youngest of the Laguna artists, also possessing business ability, he is now serving his second term as president of the Laguna Art association. He climbed the ladder to fame very rapidly. Soon after his family came to California and located in Hemet, under the shadow of San Jacinto, he decided to become a dentist. In order to pay his expenses at the dental department of U. S. C., he sold pianos.

After several years of pulling teeth he felt like a bird in a cage and wanted to go back to painting. While at the university he painted many good-looking girls and soon married the one with the b[illegible]kest eyes. His wife advised hi[illegible] to move to Laguna and ta[illegible]ons from Anna Hill, who was [illegible]trumental in building the art gallery. After lessons he studied with Carl Oscar Borg. Soon he hooked up with Robert Vose, a Boston dealer, who soon put his paintings on the eastern market.

The National Acadamey of Philadelphia bought his painting "Shorty's Outfit." The Biltmore Salon has 25 of his most recent paintings. An invitation just came to him from the Texas Centenial for as many paintings as he could spare. In a recent editorial, Arthur Millier says of Brandriff "His orderly mind led him to work along definite lines, so he developed a certainty of style in which form and color is clearer and better fused, not just slap dash color fancies."

When Brandriff gets tired of painting he relaxes and uses words to express his fancies, for he feels that too much energy leads to a bombastic ego. He controls his feelings and the fire within him goes up in smoke, or else he talks over the radio. Poetry is inspired occasionally. "I searched till the day went dark, and with my crew, five tubes of paint, I gave my own life's blood."

We no longer have to worry about Carmel and Northern California artists, who were described in a recent Literary Digest article, as the art center of the country is now in Laguna. Brandriff is now working on new plans for the art gallery which will help a lot toward placing Laguna on the map.

LAGUNA GALLERY HAS INTERESTING EXHIBIT

By JESSIE B. SWEARINGEN

Featured in the main gallery of Laguna Beach Art association is work by 57 of its artist members. From the first water color by Helen Smith to the last oil by Clyde Forsythe the exhibit is colorful and alive. Despite the number of paintings there is little similarity of technique or treatment.

Leonard Scheu is represented by "Portrait Study," a freshly painted head of a young girl; Samuel Butnik, a young sergeant at the Santa Ana Air Base, is showing "Siesta," which indicates possession of a natural gift for color.

Departing from the opalescent seas which have won him acclaim, Frank Cuprien has contributed "Springtime Laguna," a painting of the shoreline and sea at mid-day; Norman Chamberlain, an amazing designer, who does not allow design to confuse other values in a painting, is showing "Diver's Cove."

Striking a nice balance between the traditional and the modern, are water colors by Alexander Bradshaw and George Samerjan; Hanson Puthuff's "Silvery Light" is one of his best, and "Her House," by the master technician William Wendt, is an example of solid achievement.

There are numerous high lights among the oils—in fact so many that choice would have to depend upon one's personal choice. The jury selected for first mention in oil "Still Life," by Ida Stone. Fine color, excellent brush work and good composition characterize this work. "Iron," a portrait head by Lockwood Moss is painted in interesting glazes; "Early," by Marylka Modjeska, is vibrant with color and is painted with the zest and freshness of the out-doors; Fern Gary's canvas is a colorful still life "Study in Red, Yellow and Blue," and Marjory Adams is back with a portrait of "Dodie Dolan."

Second mention in oil was given Betty Repine Roberts for "A Gray Morning." Painted with sincerity, its misty grays and blues are reflected in the excellently executed foreground. Conservative and academic in style is a nude by Blanche Whelan. It illustrates this style at its best with sound draftsmanship and good tonal quality. Good modeling and sure brush work are seen in "Mystery Mountain," by H. R. Love, and Russell Iredell displays a fine knowledge of his medium in "Capri Fisherman's Cap." "Irvine Mountain" by Lucile Chamberlain is solidly built in masses of restrained color, and "Lane's End" by Dot Perpall, which was given second mention in water color, displays the virtues of simple composition and technique.

A happy combination of outdoor work in which a well painted figure fits in well with an equally gratifying scene is shown in William Riddell's "Juice—For Man or Auto"; Louise Leyden's canvas "Remnants of Old Laguna" featuring eucalyptus trees is shown to good advantage; "Grandmother's Time," by Vera Kyes, is well composed and the victory theme has been well treated by Donna Schuster in "Winged Victory." The mystery of the sea has been caught in the moving waters of "Dusky Sunset" by Charles Bradley, while a sprightly note is sounded in the senstitively drawn study of "Little Miss Harris," by Ruth Peabody. Alice Fullerton shows a delicately handled flower painting, and Paul Doering has come through with "Gloria Doering," a figure painting which is alive with the intent, observant seriousness of childhood. Carrying off the honors with first mention in water color is a newcomer, Gertrude Gardner, with "Still life." The artist uses her medium with apparent ease, compounding areas of bright and opaque color and over all a feeling of informality.

The sculptors who are represented in their allotted section may be heartily applauded. Howell Armor, a lieutenant commander in Uncle Sam's forces, reveals his feeling for simple forms and good taste in wood carvings, and the well known Peterpaul Ott proves again his inventiveness of treatment in the abstract and a deep respect for craftsmanship.

Among the many artists represented are works by Galen Doss, George Turland, Eugenia Grant and Rex Brandt, whose recent one-man exhibits have been reviewed in early issues of this paper.

LAGUNA BEACH, CALIFORNIA, FRIDAY, OCTOBER 9, 1942

EUGENIA GRANT HANGS EXHIBIT IN ENTRESOL

(By VIRGINIA WOOLLEY)

For the past few years Eugenia Grant has been a regular exhibitor in the Laguna Art Gallery, and her pastels have invariably received much praise. In a recent exhibit she was awarded mention in the watercolor, pastel class with her "Triumph Over Darkness"—startling in its simplicity this arrangement of one white gardenia in a rusty tin can, on a crate against a piece of sacking.

During October, Mrs. Grant is showing ten pastels of equal interest and characteristic style—minute exactitude in detail and absolute color.

The "Camelia and Black Fan" has been one of the favorites—not only for the painting of her chosen objects, but I think as much for the masterly way she has treated the background of pale gold brocade with delicate design. There are several studies of white flowers, calla lilies and detura, but as often this artist chooses subjects of rich dark colors, as the "Taug Horse"—Chinese in motif—or her pot of coleus.

Mrs. Grant started her career when very young. Her childhood was spent in St. Louis, Missouri. Later the family came to California and she studied art, working in pen and ink, oil and water color. Not until recent years, however, did she turn to pastel as a medium of expression. She has conquered this difficult medium, considered by many artists useful only for quick sketches.

I am always interested in knowing how an artist approaches his subject. To this question, Mrs. Grant said that she has the feeling always that she is modeling, and one feels that in her work, for her objects are round and there is space behind them—true values, true colors, and perfect draughtsmanship.

Some may complain that her work is photographic, but who among us has achieved to the point of making free with a rose, a daffodil or a black-eyed Susan?

Laguna Beach
Beckquist

HOTEL
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ART GALLERY
STOP
THE ART GALLERY
LAGUNA BEACH
BECKQUIST

KATHRYN OLSEN drawing one of the 3,000 Portraits of a Serviceman she donated at Laguna Beach USO, Hospitals, Camps and Bases from San Luis Obispo to Palm Springs, from November 1942 to May 1946.

The reverse Photograph was taken at Laguna Beach USO when Kathryn Olsen was honored by El Torro and Camp Pendleton at a reception in her honor on the eve of donating her 2,000th Portrait. This work took 7,000 hours, the Portraits were mailed to their families all over the world. They were drawn with a compressed charcoal pencil, in the manner of etching then smoothed out. Each Portrait was numbered on the back and the Servicemen registered their names and addresses in a book under corresponding numbers.

Kay will now be available to draw your Portrait in Pastel or Black and White.

KATHRYN OLSEN

P. O. Box 382 Laguna Beach, California

Joane Cromwell — Artist

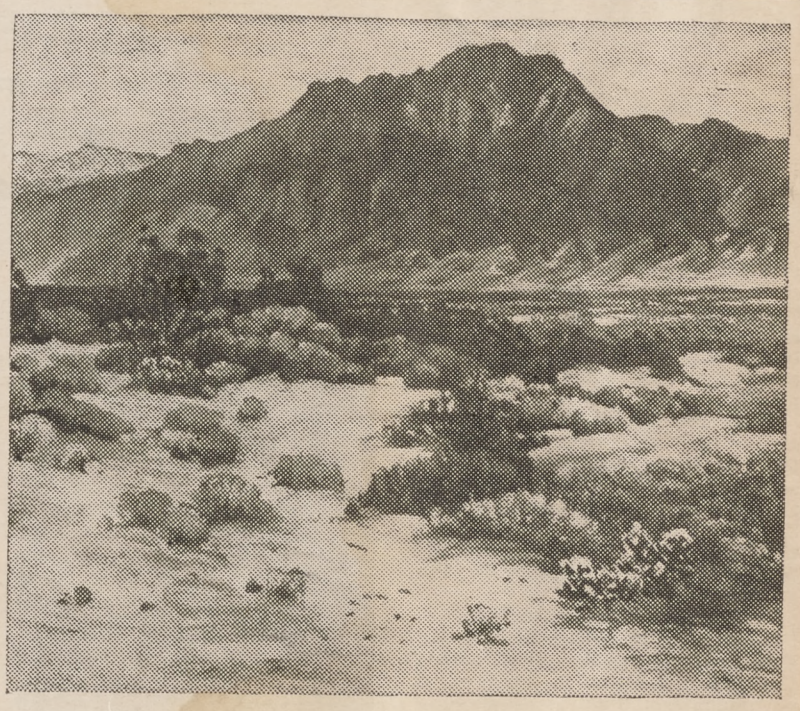
Orange County Community News

SANTA ANA REGISTER Monday, May 1, 1944 PAGE 11

FERN GARY, curator of the Laguna Beach Art gallery, has just completed attaching the blue ribbon above the first prize winner of the Third Annual National Print and Drawing Exhibition opening today. An aquatint by Doel Reed of Stillwater, Okla., titled "River Country," was awarded first honors and a $50 War Bond. An aquatint by Reed received honorable mention at last year's exhibit.

—Howard Chastain Photo.

VIEWS LOFTY PEAK FROM DESERT FLOOR



Charles A. Fries painted this picture of famous San Jacinto mountain from Morengo Canyon on the desert that encompasses the towering giant. The canvass is an authentic reproduction of the lonely grandeur of the scene.

Laguna Beach
Beckquist

HOTEL
LAGUNA BEACH 5062

ART GALLERY
STOP
THE ART GALLERY
LAGUNA BEACH
BECKQUIST

SAN GABRIEL MISSION (TOP) AND "A CALIFORNIA MEMORY"
Painted by Joane Cromwell

Joane Cromwell, painter of marine, landscape, and portraiture received her training at the Chicago Art Institute. She has further qualified, in her chosen profession, by studying with such famous artists as: Anna A. Hills; Loren Holmwood; George Demont Otis; Edgar Payne; Jack Wilkinson Smith; and a special course in design at Otis Art Institute, Los Angeles.

To this broad, splendid, academic instruction, Joane Cromwell has added fifteen years of constant painting and study of color harmony and color chemistry. Her paintings are owned by many collectors and art patrons in the United States and abroad.

Joane Cromwell is named in 'Who's Who in Art' and her name and biography appears in 'American Women'; and 'Leading Women of America.' She exhibits constantly in such galleries: Academy of Fine Arts, Chicago; State Capitol, Illinois; Balboa Park Museum, San Diego; Exposition Park Museum, Los Angeles; Luguna Beach Art Gallery.

Recognized critics say that Joane Cromwell's paintings are wrought with bold strength and with a faithful rendition of color and atmosphere.

"It is doubtless because of her love for the enchanted coast, which lies around Laguna Beach, that Joane Cromwell has transfered to canvas bits of its beauty with such sincerity and charm that her paintings bring to the onlooker the very sound, as well as the life, of sea and rugged rocks, arching trees and lambent sky. It was on the California coast that she found her metier and brought to enduring life scenes which, when exhibited at the galleries find ready admirers and owners, because of their color and distintive life.

"All too soon the 'march of progress' is encroaching on the beautiful coast line, and many of its most precious nooks and views are becoming merely memories; it is fortunate that Joane Cromwell has preserved some of the loveliest bits for those who would have upon their walls the unchanging colors of sea and sky and tree; of sunlit fields and quiet coves, faithfully wrought.

"Perhaps it is because, young as she is, life has held shadows as well as sunlight for Joane Cromwell that the youthful artist has brought a depth of feeling as well as exquisite color, and a strong sense of flowing life to her canvasses which have imprisoned bits of California." —*Wynonah Breazeale Johnson, Special Correspondent Los Angeles Times.*

KATHRYN OLSEN

P. O. Box 382 Laguna Beach, California

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—Howard Chastain Photo.

VIEWS LOFTY PEAK FROM DESERT FLOOR

Charles A. Fries painted this picture of famous San Jacinto mountain from Morengo Canyon on the desert that encompasses the towering giant. The canvass is an authentic reproduction of the lonely grandeur of the scene.

PRIZE WINNER. Frank W. Smith of the Whittier Camera Club took this candid-camera "snap" of P. Zimmermann hard at work by the sea at Laguna Beach and won one of the club's prizes in a recent contest.

MISS ANNA A. HILLS
President of the Laguna Beach
Art Association.

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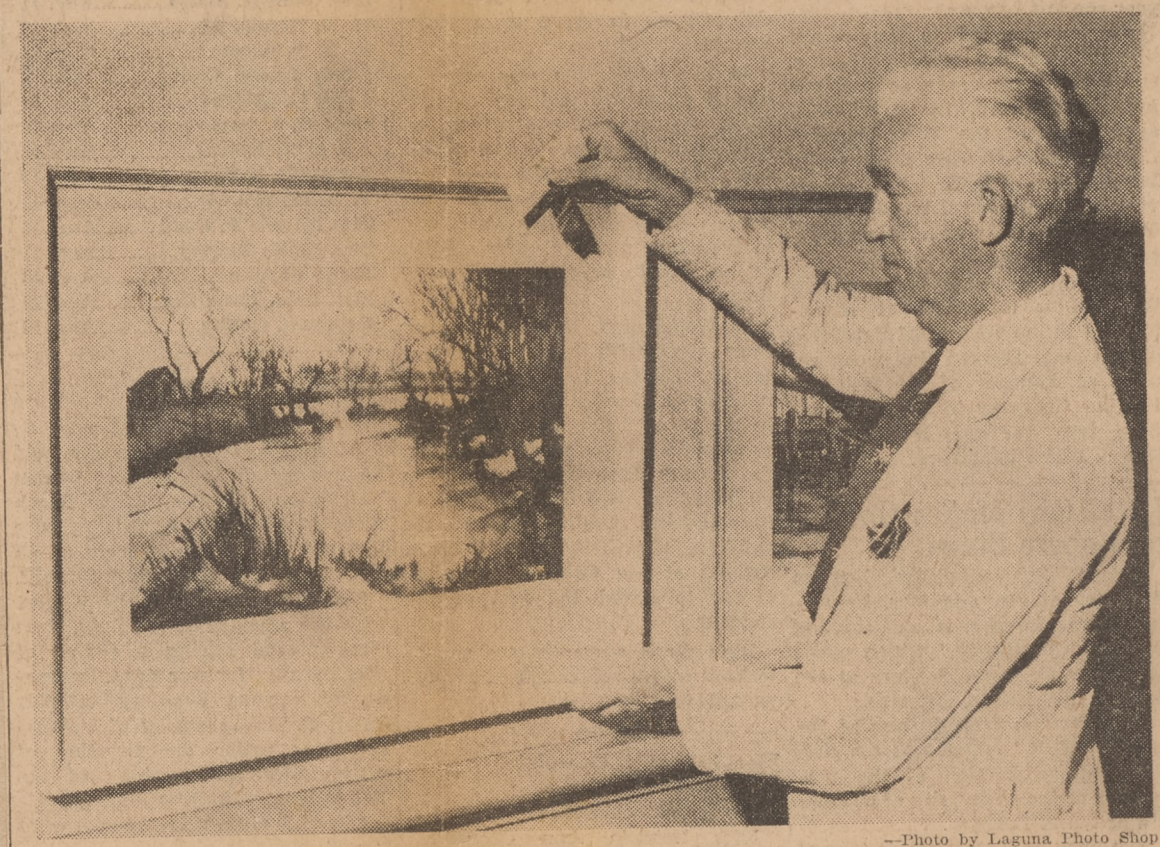
TUESDAY, AUGUST 6, 1946

ART FESTIVAL OPENING TOMO

HOLLYWOOD ARTIST WINS AUGUST PRIZE AT ART GALLERY



—Photo by Laguna Photo Shop

President Oswell Jackson of Laguna Beach Art association pins the first prize ribbon on "Swampland," water color by Charles F. Keck of Hollywood, which the judges chose as the best of the paintings in the August showing at Laguna Beach Art Gallery, Coast boulevard and Cliff drive.

BROWN
ALBUMS
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